

CORRESPONDENCE

1942

[1942]

POSTAL TELEGRAPH

Mrs. Dorothy Hunt
233 Hedway Street
Providence, R. I.

GALLERY DOES NOT OPEN UNTIL TEN O'CLOCK. POSTPONE DELIVERY
ACCORDINGLY.

THE DOWNTOWN GALLERY

SOCIETY OF LIBERAL ARTS

ROY PAGE, PRESIDENT
FRED A. WRIGHT, VICE PRESIDENT
W. DALE CLARK, SECY. AND TREAS.
PAUL H. GRUMMANN, DIRECTOR

TRUSTEES

W. DALE CLARK
FRANK T. B. MARTIN
JOHN McDONALD
ROY PAGE
WILLIAM R. WATSON
FRED A. WRIGHT

JOSLYN MEMORIAL
OMAHA NEBRASKA

January 2, 1942

The Downtown Gallery
43 East 51st Street
New York, N. Y.

Gentlemen:

The painting, "Bessie" by Kuniyoshi,
which you so kindly lent for our 10th Anniversary
Exhibition, was returned to Budworth's on
December 30th.

We deeply appreciate the privilege of
having this painting at the Joslyn Memorial, and
hope to have the pleasure of further contact with
you.

Sincerely,

Paul H. Grumann

PHG:MPM

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 2, 1942

File

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. C. H. Little
Robert Keith Furniture and Carpet Co.,
Thirteenth and Baltimore
Kansas City, Mo.

Dear Mr. Little:

In accordance with our agreement with your Mr. Hugg, the consignment made to you was to have been insured from the time it left the gallery until it was returned. He authorized us to place the items on our policy and charge you accordingly. This was done and the charges were \$2.50, which we billed to you some time ago.

I should very much like to close out this small item without any further correspondence.

Sincerely yours

DGH:la

PHILLIPS MEMORIAL GALLERY

1600 TWENTY-FIRST STREET

WASHINGTON, D. C.

DUNCAN PHILLIPS
Director
MARJORIE PHILLIPS
Associate Director
C LAW WATKINS
Associate Director
ELMIRA BIER
Assistant to Director

January 2, 1942.

Mrs. Edith Halpert,
43. E. 51st Street,
New York City.

Dear Mrs. Halpert:

You will by this time have given ~~us~~ up ~~so far as~~ showing^{ing} the paintings by Karfiol which I had asked you to keep after the exhibition closed. It was really a sharp disappointment that I missed the show and I tried very hard to go to New York shortly afterwards but was prevented by the pressure of plans I am making for the safeguarding of our pictures against war risks. It really will be necessary for us to go to New York January 9th and I hope you can have for us to see a few of the Karfiols especially the "After the Carnival" the Mother and Child, and ^{the} one on your catalogue of Horses and the Negro Stable Boy. The one I feel almost certain I want to reserve for our exhibition is the one called "After the Carnival".

When we come on the 9th or 10th I would also like to see the paintings by Breinin which were at the Whitney Exhibition. It may not be possible for you to reserve them both for us and if not, I would like to have the "Men on the Docks" for our exhibition in March. I note that your American Negro Art will still be on when we get to New York and I am looking forward to the work of Pippin. Hoping to see you next week and wishing you a happy New Year,

Sincerely yours,

Duncan Phillips

DP.E

A. PHILIP RANDOLPH
INTERNATIONAL PRESIDENT

MILTON P. WEBSTER
1ST INTERNATIONAL VICE-PRESIDENT
4231 SOUTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

BENNIE SMITH
2ND INTERNATIONAL VICE-PRESIDENT
2611-13 MICHIGAN AVENUE
DETROIT, MICHIGAN



TRAIN, CHAIR CAR, COACH PORTERS & ATTENDANTS

AN INTERNATIONAL UNION

AFFILIATED WITH THE A. F. OF L.

217 WEST 125TH STREET
(ROOM 301)
NEW YORK CITY

MO 2-5080-1
NIGHTS, SUNDAYS AND HOLIDAYS
UNIVERSITY 4-8262



ASHLEY L. TOTTON
INTERNATIONAL SECRETARY-TREASURER

E. J. BRADLEY
3RD INTERNATIONAL VICE-PRESIDENT
11 NORTH JEFFERSON STREET
ST. LOUIS, MISSOURI

C L. DELLUMS
4TH INTERNATIONAL VICE-PRESIDENT
1716 SEVENTH STREET
OAKLAND, CALIFORNIA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 2, 1942

Miss Edith Gregor Halpert, Director
The Downtown Gallery
43 East 51 Street
New York City

My dear Miss Halpert:

Permit me to say how greatly I regret not having been able to attend the exhibition of American Negro Art, and to have served on the Sponsors' Committee.

It was due to my absence from the city on a long, cross country trip.

I understand that it was a fine exhibit.

Very truly yours,

A. Philip Randolph
A. Philip Randolph
International President

apr/mf



740 Park Avenue

January 7, 1942

Dear Mrs. Halpert,

I very much appreciate your thought of me at Christmas time and I know that I am going to enjoy "The Negro in Art."

It is very encouraging that this book should have been gotten out.

I am hoping that from now on we shall spend more time in New York and that I shall have the pleasure of seeing you.

Again with many thanks.

Sincerely,

Harry A. Book

Mrs. Edith G. Halpert
45 East 51st Street
New York, New York

309 5th Ave N.E.
Minneapolis, Minn.
January 8, 1942

Miss Edith Halpert
The Downtown Gallery
43 East 51st St
New York City

Dear Miss Halpert:

I am applying for a Guggenheim Fellowship this year and I wonder if I may borrow three of the pictures I sent to you to supplement others I am submitting to the Guggenheim jury from here? I haven't heard yet from the Guggenheim people as to when the pictures are due this year, but if the date coincides with last year's, it should be around the 1st week in February. Then, the work is returned within two weeks.

Please let me know if this does not inconvenience you or interfere in any way, and I will ask a friend of mine to pick the work up at your place and then to return it

SECTION OF FINE ARTS
FEDERAL WORKS AGENCY
PUBLIC BUILDINGS ADMINISTRATION
WASHINGTON

OFFICE OF THE COMMISSIONER

IN REPLYING, QUOTE THE ABOVE SUB-
JECT, BUILDING, AND THESE LETTERS

FA

January 8, 1942

Miss Edith Gregor Halpert
The Downtown Gallery
43 East 51 Street
New York City

Dear Miss Halpert:

Thank you for your kindness in sending the catalog
of American Negro Art shown at the Downtown Gallery,
December 9 to January 3.

In view of the fact that tentative plans have been
made for a national competition open to Negro artists I would
deeply appreciate your great courtesy in providing me with
the addresses of the 20th century artists as listed in the
catalog.

Congratulating you on your exhibition and with warm
personal regards, I am

Cordially yours,


Edward B. Rowan
Assistant Chief
Section of Fine Arts.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

there, when the jury has finished.

The three pieces I have in mind are the two gouache industrial and the oil cityscape.

Thank you very much,

Syd Possum

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

SYMBOLS

DL=Day Letter
NT=Overnight Telegram
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. G. WILLEVER
FIRST VICE-PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

CAB109 D317CC 2S 67 NT

CA WASHINGTON DC JAN 8 1942

MRS EDITH HALPERT, DOWTOWN GALLERY

43 EAST 51 ST NYK

UNAVOIDABLY DETAINED AGAIN NOW PLAN TO VISIT YOUR GALLERY NEXT THURSDAY OR FRIDAY PLEASE KEEP PAINTINGS BY ARTISTS MENTIONED IN MY LETTER AND NEW PAINTERS YOU WOULD LIKE TO SHOW US IF ANY MORE COMPLICATIONS PREVENT TRIP I WILL MAKE SPECIFIC REQUEST FOR LOANS BY MAIL I WOULD THEN ASK YOU TO SEND ON APPROVAL WHATEVER I LIKE FROM REPRODUCTIONS AND HAVE NOT SLEN. APPRECIATE YOUR COOPERATION

DUNCAN PHILLIPS

855P

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

WM. SIREFMAN PLUMBING & HEATING

653 SECOND AVENUE, at 36th Street
NEW YORK

January 8, 1942

Mrs. E. Halpert
43 E. 51 St.
New York City

Re: 43 E. 51 St.

Dear Madam:

This is to confirm our verbal agreement of January 7th,
1942, as follows:

I am to furnish and install a new # 250 Claman
Hot Water Coal Heater, with a capacity of 250
gallons in 3 hours. ✓

Same to be installed along side of present hot
water gas heater and connected to the existing
circulations with brass pipes and fittings. ✓

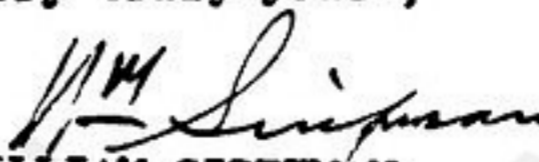
To connect smoke pipe from new heater to the
existing smoke pipe of gas heater. ✓

To install an automatic damper regulator in
new coal heater. ?

The above work will be done for the sum of Ninety (\$90.00)
Dollars.

Thanking you for this order, I remain,

Very truly yours,


WILLIAM SIREFMAN

WS:RF

CHARGE TO THE ACCOUNT OF

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	COD RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SHIP RADIO



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 3-0

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

January 9, 1942

Mr. Raymond Breinin
1162 N. State Street
Chicago, Illinois

HER LOVER'S RETURN DELIVERED TO MUSEUM MODERN ART.

THE DOWNTOWN GALLERY

January 9, 1942

Mr. Syd Fossum
309 Fifth Avenue, N. E.
Minneapolis, Minn.

Dear Mr. Fossum:

In view of the present conditions, I think it would be wise to return the pictures to you with the idea of communicating with you at some later date.

Needless to say, the war has affected us so seriously that we are not in a position to make any editions whatsoever at the present time.

Sincerely yours,

LGH:la

*For Mr. Fossum
1/10/42*

January 10, 1942

Mr. Wm. Sirefman
653 Second Avenue
New York, N. Y.

Dear Mr. Sirefman:

This is to confirm the order for the installation of the hot water coal heater described in your estimate of January 8th. In bill it will you be sure to include the guarantee clause to indicate that you will assume responsibility for its efficient operation.

Sincerely yours

RGHLa

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 12, 1942

Mr. Dwight Kirsch, Director
University Gallery
University of Nebraska
Lincoln, Nebraska

Dear Mr. Kirsch:

I am enclosing the list of exhibits you selected for your show, together with information regarding prices etc.

The "Eternal City" was shipped to St. Louis and I shall arrange to have the picture sent to you directly from that exhibition so that it will reach you sufficiently before March 1st, for hanging.

Under separate cover we sent you photographs as well as biographical notes. If you wish any additional prints, let me know. We shall have all the paintings and sculpture ready for Berkley on February 12th. There is just one item open at the present time. This is the Breinin. Miss Miller of the Museum of Modern Art had arranged with the artist to include both "Her Lover's Return" and "On the Beach" for the one man show at the Museum. However, if you can use a gouache we have several superb examples which have just arrived and one of which we can send to you. Please let me know your decision.

By the way, have you ascertained whether the Julian Levi painting "Beached" will be available for his one man show at this gallery during the month of February? We are very eager to include the painting because it is one of the most important of his recent examples and would contribute greatly to the value of the show. I should be most grateful for your cooperation.

Sincerely yours

EGHla

P. S. Have you advised Berkley to pick up the sculpture on February 7th?

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS, U. S. A.

**OFFICE OF THE
DIRECTOR**

TELEPHONE 2-4678
CABLES—WORCESTART

January 12, 1942

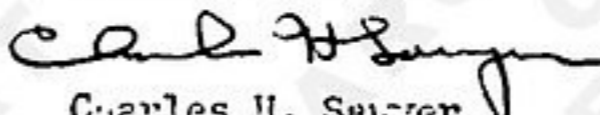
Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

I have just heard from the Metropolitan Museum that we will not be able to include the Bernard Karfiol "Cuban Nude" which was the first choice of our advisory committee to represent his work in our Decade of American Painting exhibition. We would like, therefore, to substitute in its place if possible the picture "Summer in Ogunquit" which you showed me in New York.

We hope this picture will be available along with the Blume, Davis and Levi about which I have already written you. Would you kindly send us the same information about this picture that we have already requested in regard to the other pictures.

Very sincerely,


Charles H. Sawyer
Director

CHS:vr

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 13, 1942

Mr. Edward B. Rowan, Assistant Chief
Section of Fine Arts
Federal Works Agency
Public Buildings Administration
Washington, D. C.

Dear Mr. Rowan:

Many of the exhibits for the Negro exhibition were assembled in groups and we have no complete records of the individual addresses of the artists. However I am sending you what we have and would suggest that you communicate with Mr. Peter Pollock South Side Community Art Center, 3831 South Michigan Avenue, Chicago, Illinois for the balance of the Chicago addresses.

I am very much pleased that you are contemplating the competition open to Negro artists, since there is such a tremendous amount of talent in the group.

Sincerely yours

EGHla

BERRY BROTHERS

January 13, 1942

Downtown,
43 East 51st St.
New York City, New York

Dear Sirs:

I am interested in purchasing some new paintings for my home at Two Catalpas and would appreciate it tremendously if you would send some information to me.

Ceramics by Carl Walters intrigue me! I am particularly interested in water colors, drawings, and small oils. I have heard that you specialize in Pennsylvania Dutch art and would like information on that type, also..

Have you a catalogue or something that you might send to:

Richard Dana Liba
Two Catalpas
8026 Lambert Avenue
Detroit, Michigan ?

Thank you.

Most sincerely,

R.

v

January 13, 1942

Mr. Bruce
New York Steam Incorporated
130 East 14th Street
New York, N. Y.

Dear Mr. Bruce:

As you know, we have been having many discussions about the exorbitant bills for steam in this building. Your office, during various discussions, made several recommendations which we followed last year. Early in October we had William Sirefman make the installation as your recommended, following the drawing made by Mr. Smith, who subsequently approved the job. We also changed our air valves and carried out every other suggestion made by you.

During the early part of October we had a superintendent who did not understand the system and did not manipulate the clock correctly. We made no complaint about the first bill received this season although the heat was turned on but a few days. However, beginning the middle of October we had the new installation, the new valves and a superintendent who understood and watched the clock very carefully. In addition we had an expert come in every few days to supervise the work so that there would be no fault on our part. Also, you may recall, that during the period covered by the bill we had exceedingly warm weather necessitating only occasional useage of the steam service. There were days when we did not turn the steam on at all. There were others when we had it on for a quarter of an hour and off for one hour and a quarter, shutting it off completely for long periods on various days. Thus, I was horrified to receive a bill for \$173. This practically reaches the high peak of last years bills, which we discussed and which were to have been reduced tremendously by the change in the trap system.

It is impossible for me to meet such bills, particularly after making the recommended expenditures which were to reduce the consumption considerably, according to your office.

Went you please look into this immediately and let me know what can be done.

Sincerely yours

TCM:la
Copy to Butler and Baldwin

January 14, 1942

Mr. Robert Carlen
Carlen Galleries
323 S. 16th Street
Philadelphia, Pa.

Dear Mr. Carlen:

I too received a letter from Gordon Washburn who gives me considerable pain. This painting would have been sold immediately if Dr. Schwartz had not been insistent that the Albright Gallery would definitely buy it. After the picture was out so long I automatically sent a bill as the agreement was I would be notified to the contrary immediately. However, we can't sue a publicly supported institution and if a sale is to be made we just have to cooperate and get even some other time.

I think it would be a good idea if you would send on several of Pippin's paintings to Albright and would suggest that "Woman Taken in Adultery" be included as it was reproduced and spoken of so highly, particularly in the New Yorker. I may have an extra clipping of the latter. This always has a considerable effect on Museum decisions.

Meanwhile I shall write to Washburn telling him that we are in communication about the matter and that it is entirely satisfactory to proceed directly with you. You understand of course that the commission for the Negro fund will have to be taken into consideration as we will have to consider this an exhibition sale because of the circumstances involved.

Both Duncan Phillips and the Museum of Modern Art are interested in getting an important Pippin. After Albright gets through I can offer pictures to those two institutions. I shall let you know when the time is ripe.

By the way, have you communicated with Bignou. I should like to get this matter straightened out as I am planning to announce the names of the Negro artists who will be associated with the Galleries. My very best regards.

Sincerely yours

EGHla

Ernest de Sharpe

421 A. Halsey St

Brooklyn, N.Y.

% Mrs. H. Munton

Jan, 14, 1942

Dear Mrs. E. G. Halper,

This note

leaves me in excellent health.

I trust it finds you enjoying
excellent health.

I write to ask you to send me
on enclosed stamped envelope a
year's refund as porter. I would
appreciate this very much. Thank you

Remain

ernest.

January 14, 1942

Mr. Shapiro
Flash Mail
1545 Broadway
New York, N. Y.

Dear Mr. Shapiro:

During the past few months I have found a number of errors in the publicity releases. Since in each instance I received a copy after the mailing had gone out, there was nothing to be done about it, but I am writing now to suggest that you have some one proof-read each of these announcements before they are sent out. For your information I am enclosing a copy of the releases mailed on January 3rd, together with a carbon of my original copy.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 14, 1942

Mr. Syd Fossum
309 Fifth Avenue N. E.
Minneapolis, Minnesota

Dear Mr. Fossum:

Although your paintings were already packed,
we are holding them at your request and shall
deliver those specified to your friend. Perhaps
he will take the balance for complete shipment
after the Guggenheim completes its annual survey.

Please let me know.

Sincerely yours

EGH1a

January 15, 1942

Mr. William N. Eisendrath, Jr.
Chairman, Exhibition Committee
The Arts Club of Chicago
400 Michigan Avenue
Chicago, Illinois

Dear Mr. Eisendrath:

Evidently my former letter regarding Peter Blume and Yasuo Kuniyoshi did not reach you. Since I received no reply at the time, I assumed that you had either postponed or discontinued the exhibition. However, we can still have available for you the following Kuniyoshi's.

25	Things on Iron Chair	1300.
34	Lay Figure	3000
25	Watermelon	2500
31	Paula in Green	600.
37	Two Worlds	1200.
45	All Alone	3000.

Photographs of the three latter pictures are being sent to you under separate cover, since I doubt whether you saw them during your visit. I know that in addition you are borrowing "Milk Train", "Self Portrait" and "Girl with Accordion".

The Peter Blume situation has become very complicated as one of his pictures was sold since your visit and another will not be back from exhibition in time for your showing. Blume gave me a list of additional owners. I believe that you may be able to get a few of these.

✓ Mr. James Soby Museum of Modern Art
✓ Key West Beach oil 1940 12 x 16
Landscape and Poppies 1939 20 x 30

Museum of Modern Art
Parade Oil 1930 50 x 60

Whitney Museum of American Art
Light of the World Oil 1932 14 x 20

I am sure that the institution and collector I listed above will be glad to lend Peter Blume's pictures if you communicate with them.

Sincerely yours

EGHLa

January 15, 1942

Mr. Lester Stone
Executive Secretary
Office of the Mayor
City Hall
New York, N. Y.

Dear Mr. Stone:

On December 31st I wrote you regarding the desire of members of the art world to cooperate in the defense program and I am wondering whether you have had an opportunity to consider the matter -- or whether you would prefer to have me communicate with some individual directly in charge.

We are very eager to get started and I would appreciate word from you.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE FINE ARTS DEPARTMENT
INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

January 16, 1942

Mrs. Edith Gregor Halpert
Downtown Gallery
43 East 51st Street
New York City, New York

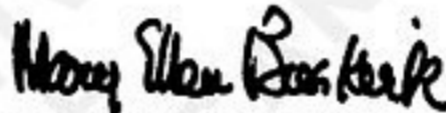
Dear Mrs. Halpert:

Mr. Henry Hope, the head of our department, is to be in New York next week and would like very much to select a print from your collection, if this sale could be substituted for the one in connection with the Steig show which we have just had here.

Our collection is very small and our funds limited, so that we feel that it would be wiser for us to make a more conservative purchase.

We will return the Steig drawings and wood carvings as soon as we hear from you about this.

Sincerely yours,



Mary Ellen Buskirk
Museum Assistant

MEB/aj

January 16, 1942

Mr. Richard Dana Liba
Two Catalpas
6026 Lambert Avenue
Detroit, Michigan

Dear Mr. Dana Liba:

In our contemporary gallery we represent the following outstanding American artists whose work includes paintings in various media -- oils, water colors, tempera, drawings, etc. In addition, we have a superb collection of ceramic sculpture and pottery by Carl Walters.

Peter Blume
Stuart Davis
Bernard Karfiol
Yasuo Kuniyoshi
Julian Levi
Katherine Schmidt
Charles Sheeler

Niles Spencer
Rainey Bennett
Raymond Breinin
O. Louis Guglielmi
Jack Levine
Edmund Levandowski
Mitchell Siporin

Because of present conditions we decided at a recent meeting to reduce prices on all works of art in order to make possible the acquisition of the best examples possible for home decoration rather than concentrate our efforts on the older collectors. Thus we have an excellent selection of smaller paintings in oil ranging from \$100 to \$300, with water colors, tempera and gouaches ranging from \$150 to \$50. The drawings, with the exception of Charles Sheeler and Peter Blume who spend months on such productions, are priced from \$100 to \$10.

Unfortunately we have no inclusive catalogue, but if you indicate the names of the artists who interest you particularly, perhaps we can assemble a sufficient number of photographs to give you a more concrete idea of what is available and at what prices. This also applies to Carl Walters.

Under separate cover I am sending you a catalogue I prepared for Mrs. John D. Rockefeller, Jr., who gave the listed objects in the Folk Art category to Williamsburg. The bulk of the material was purchased from this gallery and the reproductions will give you some suggestion of the type of material we have for sale. This includes a fascinating group of Pennsylvania German fractur -- birth certificates, confirmation records, marriage records, book plates etc -- chalkware, ornaments and wood carvings by Schimmel and other artists whose names are unknown to us.

Prior to publishing information regarding sales transactions, reviewers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 16, 1942

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Charles H. Sawyer, Director
Worcester Art Museum
Worcester, Massachusetts

Dear Mr. Sawyer:

The three paintings listed in your letter of December 31st will be ready for Budworth on February 10th.

I note that of your original selection you retained only five of our artists, omitting the following

Katherin Schmidt
Charles Sheeler
Hiles Spencer

as well as the entire younger group which includes

Raymond Breinin
O. Louis Guglielmi
Jack Levine
Mitchell Siporin

Are you borrowing examples by these artists elsewhere? I hope so as they all have made important contributions during the last decade. Wont you please let me know.

Sincerely yours

EGH1a

SECTION OF FINE ARTS

FEDERAL WORKS AGENCY
PUBLIC BUILDINGS ADMINISTRATION
WASHINGTON

OFFICE OF THE COMMISSIONER

IN REPLYING, QUOTE THE ABOVE SUB-
JECT, BUILDING, AND THESE LETTERS

FA

January 17, 1942

Miss Edith Halpert
The Downtown Gallery
43 East 51 Street
New York City

Dear Miss Halpert:

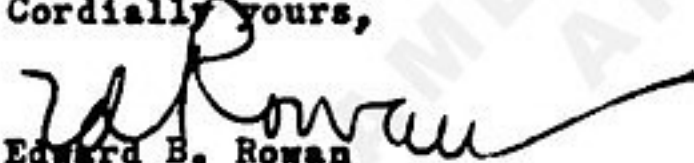
Thank you sincerely for your great kindness in
furnishing me in your letter of January 13 with the
names and addresses of Negro artists.

I was particularly pleased to note that you
approve of a mural competition open to American
Negro painters and I would like any comments that
you would care to send me on those artists that
you feel have a particularly distinguished talent.
I always thrill to anyone making a statement on
"the tremendous amount of talent" in this country.

Thank you for suggesting that I communicate with
Mr. Peter Pollock of the South Side Community Art
Center, Chicago, Illinois relative to further names.
I certainly will take advantage of your suggestion.

With warm personal regards, I am

Cordially yours,


Edward B. Rowan
Assistant Chief
Section of Fine Arts.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 17, 1942

Mrs. David H. Levy
570 Lexington Avenue
New York, N. Y.

Booth

Dear Mrs. Levy:

You were good enough to act as sponsor for the exhibition of American Negro Art, which as you may have heard, was a tremendous success.

In this exhibition was included a series of sixty panels by Jacob Lawrence, a young Negro painter twenty-four years of age, who, in this series presents a documentary record of the migration of the Negro from the south to the north after the first World War. Apart from the documentary importance of this group, the aesthetic quality is such that a good many authorities in the art world consider the series one of the most important contributions to contemporary art.

While institutions and artists were eager to buy single panels from the group (amounting to about forty in the number of requests) we all agreed that it would be an unfortunate idea to break up this extraordinary series. We are considering dividing it into two groups of thirty each.

Jacob Lawrence was enabled to produce these paintings through the fellowship of the Rosenwald Foundation given him in 1941. FORTUNE Magazine published a special article in the November 1941 issue, reproducing twenty-six of the paintings. Under separate cover I am sending you a portfolio extracted from FORTUNE.

Various visitors and members of the Museum of Modern Art agree with me that at least thirty of these panels should be in the collection of the Museum of Modern Art. Mr. Barr has expressed his enthusiasm for these panels and I have reasons to believe that they will be accepted with great appreciation. Both the artist and I would be very glad to cooperate in making the price so reasonable that the purchase of thirty panels would represent a ridiculously low price. We feel that the Museum of Modern Art is the logical institution for this collection and that it would benefit not only the Museum and its public, but the artist and his race. For this reason we are quoting the price of one thousand dollars, or at an average of \$33 per panel.

I sincerely hope that you will see your way clear to make this gift to the Museum. Some of the panels are still in my office, but I shall be glad to show you the entire series when you call.

I look forward to the pleasure of meeting you.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Commence
work in
miami

309 5th Ave NE
Mpls, Minn.

Jan. 18, 1942

Miss Edith Halpert
Downtown Gallery
43 East 51st Street
N.Y.C.

Dear Miss Halpert:

Thank you very much for holding
my paintings for the Guggenheim
judging.

I haven't heard from the Guggenheim people yet, as to when
the work is due. However, I'll ask
my friend to get in touch with
you at once to arrange the matter.

Again, thank you very much.

Sincerely,

Syd Ross

January 19, 1942

Mr. Gordon B. Washburn, Director
Albright Art Gallery
Buffalo, New York

Dear Mr. Washburn:

Mr. Carlen of Philadelphia called several days ago and delivered several paintings by Pippin for your consideration. In the group he selected he included what he considers the outstanding examples in the war series of which there are two or three. Two had been previously sold, but "Gas Alarm Outpost" was withheld for the Janis exhibition "They Taught Themselves", and for reproduction in his book under the same title.

I am enclosing an on approval slip listing the four paintings which are being shipped to you with special prices agreed upon by Mr. Carlen and Pippin.

For your information, we are handling this transaction because it originated during the special exhibition of American Negro art. This gallery is charging no commission on the sale and is merely acting in a cooperative sense. Whatever commission Pippin is paid will be sent to the fund inaugurated for American Negro Art.

As several other institutions are very much interested in acquiring Pippin, I should be grateful for a very quick reply in order to make the remaining pictures available for their consideration.

Sincerely yours

EGHla

CHARGE TO THE ACCOUNT OF

THE DOWNTOWN GALLERY 43 East 51 Street

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	CDE RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SHIP RADIO



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 3-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

January 19, 1942

Mr. William N. Eisendrath, Jr.,
The Arts Club of Chicago
400 Michigan Avenue
Chicago, Illinois

INSURANCE VALUATION SIX KUNIYOSHI PAINTINGS EIGHT THOUSAND

DOLLARS

THE DOWNTOWN GALLERY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHARGE TO THE ACCOUNT OF

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	CODE RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SHIP RADIO



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 2-0

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

January 20, 1942

Miss Emma Lu Dav's
1376 Edgecliffe Drive
Los Angeles, California

PLEASE WIRE IF INTERESTED CONNECTING WITH THIS
GALLERY.

THE DOWNTOWN GALLERY
43 East 51 Street

January 20, 1942

Mr. R. Sturgis Ingersoll
1035 Land Title Building
Philadelphia, Pennsylvania

Dear Mr. Ingersoll:

Several days ago Kuniyoshi telephoned me in reference to his conversation with you.

After much consultation, I suggested that he offer you one of his newer canvases of special importance.

The situation is rather involved since the galleries are expected to show pictures "right off the griddle" and all pictures of early dates are suspect, no matter how outstanding in quality they are. This is particularly true of pictures recorded as sold and return to the market many years later.

I am making this explanation so that you will understand an artist's reluctance in making an exchange unless such exchange is effected on a much higher priced picture giving the artist some income.

In this specific case Kuniyoshi still feels that the "Landscape" did represent him excellently for the period which the picture was produced and that at some future time the museum might bring him up to date by acquiring a figure piece of more recent date. However I shall be very glad to show you what we have so that we can discuss the matter more fully.

I look forward to seeing you soon.

Sincerely yours

EGH1a

January 20, 1942

Mr. Sherman E. Lee
Assistant Curator
The Russell A. Alger House Museum
32 Lake Shore Road
Grosse Pointe Farms, Michigan

Dear Mr. Lee:

Forgive me for not having answered your letter sooner, but the many new problems that have presented themselves in the art world since December 8th have broken into our routine.

For many years, during the early years of interest in American art, there was discussion about the expense involved in packing and shipping of art for exhibitions. Finally, about ten years ago, it was agreed by all museums and other art institutions that it was legitimate to request that all expenses of an exhibition should be borne by the consignee and this arrangement has been effective all these years and the galleries have assumed no expense whatsoever in relation to this and other educational work.

The gallery is not a subsidized organization and has a tremendous overhead in serving the public and the artist. The bulk of the sales are made in the gallery proper, although some sales are affected in out of town shows where a special effort is made by a director. This was certainly true in your case and we are very grateful for your cooperation. Only one or two of the institutions which engage special salesmen for the purpose have gallery commissions. Since the galleries have to depend entirely on the commission received from the artist on sales and makes no other charges to its artists, they are not in a position to share this small income. They are also not in a position to assume any outside expenditure. Fortunately there has been no question about the latter during the ten years specified and we are naturally not eager to change the status which had to be fought for many years ago.

I hope you are not bored with the length of this letter and that you will understand my position in the matter.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



CITY OF NEW YORK
OFFICE OF THE MAYOR

January 20, 1942
tp

Mrs. Edith Gregor Halpert,
The Downtown Gallery
47 E. 51st Street
New York, N. Y.

Dear Mrs. Halpert:

You have not heard from me because it has been difficult to set up groups such as yours in the general picture. I now understand that a Mr. Bernstein at 93 Park Avenue, headquarters of the Civilian Defense Volunteer Service is in charge of group activities and that he would be the person to get in touch with to see what can be worked out.

Very truly yours,

Lester B. Stone
Executive Secretary
to the Mayor

RALPH H. NORTON, HONORARY PRESIDENT
ELIZABETH CALHOUN NORTON, HONORARY VICE-PRESIDENT
MISS DAISY E. ERB, FOUNDER PRESIDENT
RALPH B. WAGNER, PRESIDENT
DR. FRANCIS MORTON FOX, 1ST VICE-PRESIDENT
ERNEST METCALF, 2ND VICE-PRESIDENT
HARRY P. NICHOLS, 3RD VICE-PRESIDENT

MARY E. ALESHIRE
DIRECTOR



HUBERT F. KRANTZ, 4TH VICE-PRESIDENT
MRS. NORMAN SHEFFER, SECRETARY
MISS NINA AVERY, ASSISTANT SECRETARY
MISS HELEN W. BURGESS, CORR. SECRETARY
MRS. J. F. KIRKTON, HISTORIAN
JAMES MILLER, TREASURER
R. E. TURPIN, PUBLIC RELATIONS

THE PALM BEACH ART LEAGUE, INC.
The Norton Gallery and School of Art
PIONEER PARK
WEST PALM BEACH, FLORIDA

January 20, 1942

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
43 East 51 Street
New York City

Dear Mrs. Halpert:

On February 7 and 8 we are dedicating the two new galleries, the patio Fountain of Youth by Wheeler Williams, and our new sculpture and paintings. We are planning to make this an exceptional occasion and the invitations will go forward within a very short time.

We were so glad to learn from your letter of December 4th that you and Mr. Zorach are planning to come to visit us and that we might look forward to a lecture by him. We would be happy to have Mr. Zorach speak on the subject you mention, namely, an outline of the history of sculpture. Will you please let us know if we may schedule this lecture so that it may be included in our calendar of events. Also, please advise us how many will be in your party and if you would like to have us suggest suitable rooms or hotels.

With our best wishes to you and to Mr. Zorach,
we are

Sincerely yours,

Mary E. Aleshire

Mary E. Aleshire, Director

MEA:nb
enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 20, 1942

Mr. Nelson Rockefeller, Coordinator
Executive Office of the President
Commerce Department Building
Washington, D. C.

Dear Mr. Rockefeller:

I appreciate your thank-you note of December 29th. You may rest assured that I will always be very glad to cooperate in any way possible as I am appreciative of all that you have done in the past. May I add that I also retain the hope that you will continue making purchases from time to time as I am sure your interest has not waned and that you still feel as strongly as you did about American art. Of course I understand that you are extremely busy and cannot devote much time to the exhibition world. Perhaps when you are next in town you will find a few minutes to drop in. We are planning a very important exhibition of paintings by Julian Levi, one of our outstanding American artists. This exhibition opens on February 3rd. Needless to say, the war has hit the art world square on the chin and in order to exist we have to have the help of all our friends. It would be unfortunate to let the artists down during a period when culture is such an important asset.

I look forward to seeing you soon. My very best regards.

Sincerely yours

EGHla

WORCESTER ART MUSEUM
WORCESTER • MASSACHUSETTS

January 20, 1942

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
43 East 51st Street
New York, New York

My dear Mrs. Halpert:

Enclosed please find our entry blanks
for the four paintings -

South of Scranton by Peter Blume
Landscape with Drying Sail by Stuart Davis
Summer in Ogunquit by Bernard Karfiol
The Writer at Home by Julian Levi

which you so kindly agree to lend to our forthcoming exhibition, "A Decade of American Painting 1930-1940". Please sign these and return them for our files.

Do you wish the Worcester Art Museum to insure the paintings? If so please list the value on the blanks. We will of course cover against "any and every risk" barring war risk.

We have asked W. S. Eudworth and Son to call for the paintings on February third.

Very truly yours,

Helen E. Werner

Helen E. Werner
Registrar

R. STURGIS INGERSOLL
1035 LAND TITLE BUILDING
PHILADELPHIA
RITVENHOUSE 5116

January 21st, 1942

Mrs. Edith G. Halpert,
The Downtown Gallery,
43 East 51st St.,
New York City.

Dear Mrs. Halpert,

I have your letter of January 20th.

Under the circumstances I think I will ask
you to send me back my Kuniyoshi. The most conven-
ient thing for me would be for you to send it to

R. Sturgis Ingersoll
Care of Henri Marceau
Philadelphia Museum of Art
Parkway
Philadelphia, Pa.

Please send me the bill for the packing and
shipping.

I trust I will see you soon.

RSI/BR

Very truly yours,


R. Sturgis Ingersoll

10988 Wellworth Avenue
Los Angeles, California

21, January 1942

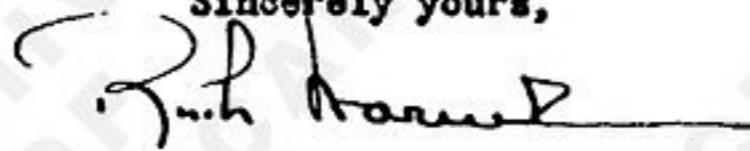
Dear Mrs. Halpert:

I have an American primitive portrait of a child seated on a red chair, and holding a gold watch and chain. It was bought by a client of mine from Mrs. Force's sale of primitives.

If you are interested in it, I shall be glad to send it to you. The price I want is \$100. cash. Or, if you think you could sell it and wish it on consignment, I will be glad to consign it to you at \$200. less 1/3.

I shall appreciate hearing from you.

Sincerely yours,



Mrs. Harold Hambidge Warner

Mrs. Edith Halpert
Downtown Galleries
43 E. 51 Street
New York, N. Y.

Ernest de'Almeida
421 A. Halsey St.
Brooklyn, N.Y.

Jan, 22, 1942

Dear Mrs. E. J. Halpert,

I understand about the
reference. I would like to work for you
again and redeem myself. If you
can use me as porter, I am ready
and willing to work for you again.
But I have to give two (2) weeks notice
on present job. If you can use me again,
and let me know by Monday Jan, 26, 1942
I could then start to work for you on Monday
Feb. 2, 1942, or if you let me know by
Feb. 1, 1942, I can start to work for you
on Feb. 16, 1942. But owing to the high
cost of living I would like to get paid
weekly at \$20.00 a week. My present
salary is \$24.00 a week. I do not
like my present job. But I do enjoy
working for you and in the gallery.
I would appreciate it very much if
you gave me another chance.

Thank you, I remain
Respectfully yours

Ernest de'Almeida

January 22, 1942

Mr. Joseph T. Fraser, Jr., Secretary
Pennsylvania Academy of Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania

Dear Mr. Fraser:

Because I had expected to thank you in person during your recent visit, I did not send you an official thank-you letter for the "Christ and Nicodemus" by Henry O. Tanner. I am sorry to have overlooked it and hope you will forgive the delay.

The Tanner was by far the most popular of the 19th century pictures and contributed greatly to the success of the Negro show. I am particularly grateful to you for the personal interest you took and hope to be able to reciprocate.

Sincerely yours

BGHla

January 23, 1942

Mr. Edward B. Rowan
Assistant Chief
Section of Fine Arts
Federal Works Agency
Public Buildings Administration
Washington, D. C.

Dear Mr. Rowan:

In response to your letter of January 17th, I am delighted to give you my personal comment on the artists who interest me most and who seem better suited for mural work than some of the others included in our Negro exhibition.

On the contrary, I think it might be better to list those who are not, in my opinion, suitable:

Elizabeth Catlett	Palmer Hayden
Felton Coleman	Elba Wrightford
George Victory	

All the others listed in our catalogue under the painting group have tremendous potentialities and while I personally prefer some to others, my judgement may be wrong in connection with mural possibilities.

Sincerely yours

EGHla

January 23, 1942

Mrs. John D. Rockefeller, Jr.
740 Park Avenue
New York, N. Y.

Dear Mrs. Rockefeller:

It was very good of you to write me. I, too, hope that you will have more time available and will pay us occasional visits. It has been a very long time since I have had the pleasure of seeing you.

The war has affected us most adversely, needless to say. Art is not on the priority list, naturally, and we hold frequent meetings of the artists both to ascertain what we can do to contribute to the defense program materially, and what we can do to maintain buying interest among the museums and collectors. Meanwhile, we have on view a gay collection of paintings in our current American Watercolor Exhibition. Perhaps you can drop in before the show closes at the end of next week.

I look forward to your visit.

Sincerely yours,

January 24, 1942

Miss Emma Lu Davis
1376 Edgecliffe Drive
Los Angeles, California

Dear Miss Davis:

On January 20th I sent you a telegram asking whether you would be interested in connecting with this gallery.

In visiting the Museum of Modern Art I was very much impressed with your sculpture and ceramics and feel that we can arrange for a mutually beneficial connection as our clientele is ideal for work of this character.

In rebuilding, we made a special cabinet and pedestals for ceramic sculpture and have excellent facilities for displaying this material. I should very much like to have your wood carvings and ceramics as you produce them. Occasionally, when there is enough material, we could arrange for a one-man show.

The following artists are associated with this gallery. Our arrangement calls for no expense on the artists part other than the regular commission of 33 1/3% on objects sold. The artist delivers the material to us and we assume responsibility from that point.

Peter Blume
Stuart Davis
Bernard Karffol
Yasuo Kuniyoshi
Julian Levi
Katherine Schmidt
Charles Sheeler

Miles Spencer
Rainey Bennett
Raymond Brinin
O. Louis Guglielmi
Jack Levine
Edmund Lewandowski
Mitchell Siporin

Will you please let me know by return mail your decision in the matter. A self address envelope is enclosed.

Sincerely yours

EGHLa

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 24, 1942

Mr. R. Sturgis Ingersoll
1038 Land Title Building
Philadelphia, Pennsylvania

Dear Mr. Ingersoll:

Before sending the painting, I thought you might wish to see the group of more recent Kuniyoshi pictures we have on hand. In any event I suppose you will come in to see the Julian Levi exhibition which opens on February 3rd. We can then discuss the Kuniyoshi matter in greater detail.

I look forward to your visit.

Sincerely yours

ECHLa

January 24, 1942

Mr. Nelson Rockefeller, Coordinator
Office of the President
Department of Commerce Building
Washington, D. C.

Dear Mr. Rockefeller:

Rainey Bennett called at the gallery shortly after his visit with you in Washington and mentioned that you were considering some plans for an exhibition of the Brazil group of paintings.

Naturally I am very eager to see these water colors and learn your reaction to them. I also want to cooperate in every way for another successful exhibition and I am ready to discuss the matter with you at your convenience.

Knowing how busy you are, it occurred to me that it might be best for me to fly to Washington to see you and the pictures, working out at the time all the details for showing here and elsewhere. I have some ideas in connection with the exhibition and can possibly arrange some big spreads in national magazines.

Would it be possible to have your secretary phone me to advise when it would be most convenient for you. Is there any likelihood that the time could be arranged on a Sunday when you might have a little more leisure to concentrate on this specific problem.

I look forward to hearing from you.

Sincerely yours

EGH1a

WESTERN UNION

Jan. 25, 1942

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

SYMBOLS

DL=Day Letter

NT=Overnight Telegram

LC=Deferred Cable

NLT=Cable Night Letter

SL=Telegram

12M

PM

IN

FB

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

YHA223 44 NT=WUX TDD NARRAGANSETT RI 25

MRS E G HALPERT

DOWNTOWN GALLERY 43 EAST 51 ST NEWYORK NY

LETTER RECEIVED EAGER TO PUT ON EXHIBITION IF POSSIBLE TO COLLECT SOME ADDITIONAL CANVASSERS PLEASE SEND ME ARTISTS ADDRESSES IMPORTANT TO HAVE VALUATIONS ON ALL PICTURES FOR INSURANCE PURPOSES CAN YOU SEND THESE SOON WORKING MONDAY ON ARRANGMENTS FOR INSURANCE AND TRANSPORTATION LETTER FOLLOWS

D H W HUNT

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

January 26, 1942

Dr. George Kamperman
79 Longfellow Avenue
Detroit, Michigan

Dear Dr. Kamperman

I hope that you and Mrs. Kamperman are planning to be in New York early in February when the Julian Levi exhibition opens (February 3rd to 28th).

For some reason or other, I am convinced that you will be enthusiastic about the paintings produced by this extraordinary artist who has achieved his success in a relatively short period. His personal lyrical quality has great fascination for the spectator. The themes are varied, with the majority of the canvases based on his love for the sea and things pertaining thereto. In addition, he is showing several extremely handsome portraits which are equally high in quality.

Because a number of his paintings are very small in dimension the price range is most tempting. I do hope that you and M s. Kamperman will come in.

Sincerely yours

EGHla

January 26, 1942

M
Mrs. Edith Halpert
c/o American Folk Art Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

It seems quite evident to me at this time that the New York City Unit of the Index of American Design will not be able to continue in the same manner as it has here-to-fore and that I, therefore, shall not be able to contribute much more to it of an appreciable value.

I am extremely sorry that world events have brought such a thing about because, in my opinion, the Index is one of the great contributions to American culture.

I have had a great pride in my association with the Index and consider it the most valuable and important work of my life. In that spirit my working time as well as my off-work time has been devoted all-consumingly to the Index ever since its beginning in the Fall of 1935.

In the present emergency I can remain with the Art Project, as such, and contribute to whatever defence work it may undertake or I can accept a position offered me in private employment.

But I feel that it is not quite fitting for me, whose experience and training makes me more prepared to render services of another value, to consider either of these when there are many others who are particularly fitted for the material and manual defence work.

I feel strongly, in a day such as this when a way of living has been attacked and when a culture is in danger, that some of us who have the experience and who are beyond the selective service age should endeavor to become placed where we can work toward preserving and promulgating those cultural values for the future.

Therefore I intend to resign from my present position and find other employment more in line with my training and experience.

Thinking that you may know of such an opening and because you know my work with the Index I am taking the liberty of writing to you and asking for your suggestions and recommendations.

With the supervisory and administrative experience as well as the intimate contact with Americana which I have had on the Index I am able to render valuable service in the employ of a Museum, and educational or cultural organization, or a foundation. I should prefer it to be in New York City but that is not of primary consideration.

I am presenting, herewith, my education and experience record for your consideration.

Born in Philadelphia, Pennsylvania in the year 1892, I have had a Grammar and High School Education. In addition I have been a student of the Pennsylvania Academy of Fine Arts in Philadelphia, of the art classes of the Baltimore (Md.) Charcoal Club, the Chicago Art Institute, and a private student of William M. Chase.

I am a member of the Chicago Society of Etchers and am represented in the Chicago Art Institute.

Upon leaving High School I entered an architects office as a student and after two years entered the Pennsylvania Academy on a scholarship.

I left the Academy at the end of 1914 to manage an art store and gallery in York, Pennsylvania. The year following I was employed as manager of a similar gallery in Evanston, Illinois.

In 1917, with a partner, I opened a studio in Chicago to design and make sets, properties and costumes for the theatre. After the first World War I rejoined my partner who had, in the meantime, moved the studio to New York City and taken in another partner. This studio closed because of embezzlement of funds by the second partner.

In the fall of 1935 the Index of American Design was started and I was offered a supervisory position by the New York City unit.

Up to within the last year when I became the administrative head of this unit I have been in supervisory charge of locating objects made of the different metals and of wood. It was also my duty to make the selection of those objects in these categories which merited recording, to supervise the research pertaining to them and to give technical supervision to the artists making the drawings of the objects.

The New York City unit of the Index now has a wonderful file of drawings, photographs and research pertaining to the following objects which come under the two categories not to mention the other categories which were not under my direct charge

- Kitchen and household utensils
- Household objects (decorative and semi-decorative)
- Trivets and flatiron holders
- Cake boards and cake molds
- Butter molds and butter stamps
- Fireplace fittings and utensils
- Stoveplates and firebacks
- Toleware and painted tin
- Lighting devices
- Chalkware (decorative figures and objects)
- Toys (Metal, wood, composition)
- Tools, implements and devices
- Hardware (house and Conestoga wagon)
- Wood carving (decorative)
- Carved figures (cigar store, ship, carnival and decorative)
- Metal figures (wrought and cast)
- Stoves (wood and coal)
- Firemarks
- Weather vanes, whiligigs and signs
- Miscellaneous objects (decorative and semi-decorative)

Asking your pardon for the length of this letter I am

Yours truly,



Peter Larsen

January 26, 1942

Mr. Ralph H. Norton
Aome Steel Company
2840 Archer Avenue
Chicago, Illinois

Dear Mr. Norton:

If you are planning to be in New York during the month of February, I hope that you will arrange to pay us a visit. It will be good to see you agin.

Also, I am very eager to acquaint you with the work of Julian Levi who is having a one man show at this gallery from February 3rd to the 28th. He is now recognized as one of the outstanding painters in this country with a curiously personal lyrical quality which appears in his fascinating seaside themes, as well as in his figure paintings.

I am sure that you will find his work of such great interest that you will want to add an example to your collection. His prices are remarkably low in spite of the extraordinarily high quality.

I look forward to your visit.

Sincerely yours

EGHla

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

January 27, 1942

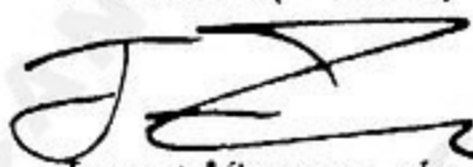
Mrs. Edith G. Halpert, Director
The Downtown Gallery
42 East 51st Street
New York, New York

Dear Mrs. Halpert:

enclosed you will find a copy of the Carnegie
Magazine for January, 1942, which contains the announce-
ment of the acquisition of "The Trophy of the Hunt" by
Harnett.

with all good wishes,

Sincerely yours,


John T. Connor, Jr.
Acting Director

JTC:lp
Enclosure: Carnegie magazine, January, 1942

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



DALLAS MUSEUM OF FINE ARTS
DALLAS, TEXAS

RICHARD FOSTER HOWARD, DIRECTOR

January 27, 1942

Mrs. Edith Halpert, Director
The Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

As I told you when I was in New York last week, I am planning an exhibition of Contemporary American Figure Painting from March 1 to 28.

I would very much like to have the painting by Bernard Kariépi called "Cuban Mulatto" for this exhibition. I would be most grateful if you could lend it and would greatly appreciate a photograph of the painting.

We are assured of national publicity for this exhibition and expect it to be one of the finest of our season.

Sincerely yours,

Richard Foster Howard
Director

RECORDER OF DEEDS BUILDING

FEDERAL WORKS AGENCY
PUBLIC BUILDINGS ADMINISTRATION
WASHINGTON

OFFICE OF THE COMMISSIONER

IN REPLYING, QUOTE THE ABOVE SUB-
JECT, BUILDING, AND THESE LETTERS

FA

January 27, 1942

Miss Edith Halpert
The Downtown Gallery
43 East 51 Street
New York City

Dear Miss Halpert:

Thank you for the kindness of your letter of
January 23.

The information contained therein is valuable
to this office and your courtesy is greatly appreciated.

Cordially yours,



Edward B. Rowan
Assistant Chief
Section of Fine Arts.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 27, 1942

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. M. Krenisdorf
771 West End Avenue
New York, N. Y.

Dear Mrs. Krenisdorf:

In view of your interest in American contemporary art, I am sending you this advance notice of the Julian Levi exhibition which opens on February 3rd.

It is not often that a mature, professional artist waits until he is forty years old to take his initial solo bow. Nor is it often that his first one-man exhibition establishes him so firmly in the list of leading painters. Such has been the case with Julian Levi whose show in 1940 brought immediate acclaim, and representation in a number of museums as well as major private collections.

There are fifteen canvases in the exhibition, all produced in the past two years. Levi is still enamored by the sea and things pertaining thereto, but his subject matter within the category is more varied, showing his discovery of new facets and new combinations. Several portraits are included and these also attest to a deeper sensibility, a rare delicacy which he so aptly combines with a classical sense of design.

His paintings have an almost unreal quality, an eerie sense which is intensified by his elusive luminous color. I am sure that you will enjoy seeing these haunting paintings.

Wont you come in?

Sincerely yours

EGH1a



DALLAS MUSEUM OF FINE ARTS
DALLAS, TEXAS

RICHARD FOSTER HOWARD, DIRECTOR

January 28, 1942

Mrs. Edith Halpert, Director
The Downtown Gallery
43 East 51st Street
New York City

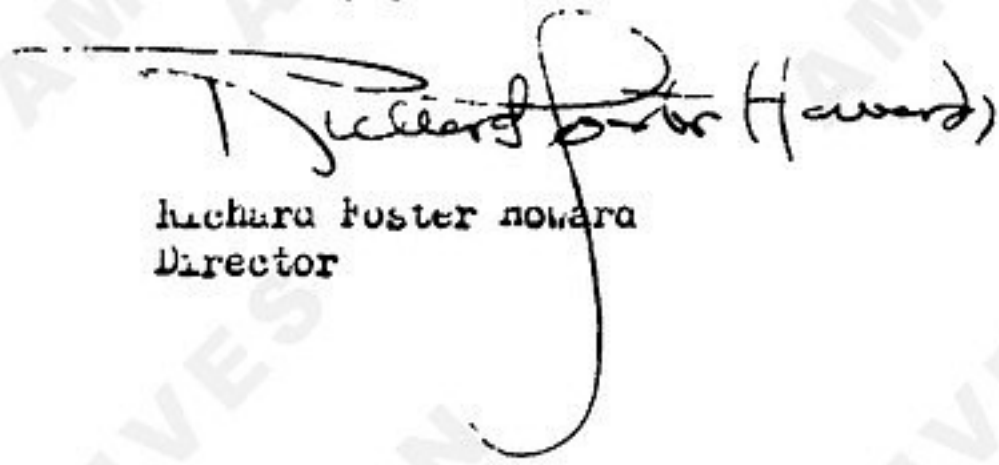
Dear Mrs. Halpert:

The Fort Worth Art Association has asked whether they could have the Contemporary American Figure Painting Exhibition after we are through with it.

I have undertaken to find out for them whether each lender to the exhibition would be willing to allow any or all of his pictures to go to Fort Worth from March 29 to April 25 and be returned directly from there.

I would appreciate it if you would tell me specifically which of the pictures listed in my other letter might be available for Fort Worth.

Sincerely, yours,


Richard Foster Howard
Director

January 29, 1942

Mr. Robert Allerton
Monticello
Illinois

Dear Mr. Allerton:

I hope you will be in New York during the month of February as I am eager to acquaint you with the work of an outstanding American painter.

It is not often that a mature professional artist waits until he is forty years old to take his initial solo show. Nor is it often that his first one-man exhibition establishes him so firmly in the list of leading painters. Such has been the case with Julian Levi whose show in 1940 brought immediate acclaim, and representation in a number of museums and major private collections.

There are fifteen canvases in the exhibition, all produced in the past two years. Levi is still enamored by the sea and things pertaining thereto, but his subject matter within the category is more varied, showing his discovery of new facets and new combinations. Several portraits are included and these also attest to a deeper sensibility, a rare delicacy which he so aptly combine with

His paintings have an almost unreal quality, an eerie sense which is intensified by his elusive luminous color. I am sure that you will enjoy seeing these haunting paintings.

I certainly hope that you will come in.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 29, 1942

Mr. Robert Carlen
Carlen Galleries
323 South 16th Street
Philadelphia, Pennsylvania

Dear Mr. Carlen:

I am enclosing a consignment list on the Lautrec posters with the net prices. These are the minimum figures that I would accept and are so far below the market price that it leaves you a good margin for profit. Incidentally you might call your clients attention to the fact that these are all mounted on canvas for permanent preservation. As I recall, I paid an average of \$7.50 to \$10 a piece for this service.

If they are sold with the frames, there will be an additional charge of \$6.00 for each.

I am sorry that there was such a delay in getting this information to you.

My very best wishes.

Sincerely yours

EGHla

January 29, 1942

Mr. G. Fenster
Oklahoma Tire and Supply Company
324 East Archer
Tulsa, Oklahoma

Dear Mr. Fenster:

If you are planning to be in New York during the month of February, I strongly urge you to come in to see the superb group of new paintings by Julian Levi -- one of the outstanding artists in this country.

Included in this show will be oils, as well as gouaches and drawings. In spite of Levi's outstanding reputation, the pictures are all modestly priced and offer splendid opportunity for adding to your collection at this time.

I look forward to your visit.

Sincerely yours

EGHla

January 29, 1942

Mr. H. O. Frelinghuysen
336 Canner Street
New Haven, Connecticut

Dear Mr. Frelinghuysen:

Since you are interested in the work of Yasuo Kuniyoshi, I think you will find the Levi show (of which a catalogue is enclosed) of equal interest.

While their work is completely unlike in character, they have one feature in common and that is creating haunting moods. In his paintings Levi divides a fascination for the sea with as equal enthusiasm for the human physiognomy. There are some superb paintings in this exhibition which includes a number of gouaches and drawings as well.

I do hope you will come in.

Sincerely yours

EGHla

January 29, 1942

Mr. P. H. Grumann, Director
Society of Liberal Arts
Joslyn Memorial
Omaha, Nebraska

Dear Mr. Grumann:

In view of your interest in American contemporary art, I am sending you this advance notice of the Julian Levi exhibition which opens on February 3rd.

It is not often that a mature, professional artist waits until he is forty years old to take his initial solo bow. Nor is it often that his first one man exhibition establishes him so firmly in the list of leading painters. Such has been the case with Julian Levi whose show in 1940 brought immediate acclaim, and representation in a number of museums as well as major private collections.

There are fifteen canvases in the exhibition, all produced in the past two years. Levi is still enamored by the sea and things pertaining thereto, but his subject matter within the category is more varied, showing his discovery of new facets and new combinations. Several portraits are included and these also attest to a deeper sensibility, a rare delicacy which he so aptly combines with a classical sense of design.

His paintings have an almost unreal quality, an eerie sense which is intensified by his elusive, luminous color. I am sure that you will enjoy seeing these haunting paintings.

If you should be in New York during the month of February, would you come in.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 29, 1942

Miss Beatrice Winsor, Director
The Newark Museum of Art
Newark, N. J.

Dear Miss Winsor:

At one time you expressed an interest in the work of Julian Levi, so closely identified with New Jersey.

A one man show of his recent work opens at this gallery on February 3rd. A catalogue is enclosed.

I do hope that you will find an opportunity to come in to see this new group of paintings which includes several superb examples depicting beach scenes in New Jersey.

I look forward to your visit.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 29, 1942

Mr. Henri Marceau
Philadelphia Museum of Art
Fairmount Park
Philadelphia, Pa.

Dear Mr. Marceau:

Although we have never been able to make the grade in the Philadelphia Museum, I hope that the Levi exhibition will start the new precedent.

The fifteen new paintings in this group, are so outstanding in quality and so personal in mood, that I am sure you will enjoy seeing this collection and I am also certain that you will be very proud of your Philadelphia product.

I look forward to your visit.

Sincerely yours

EGHla

January 29, 1942

Mr. Eugene Kingman
The Philbrook Art Museum
Tulsa, Oklahoma

Dear Mr. Kingman:

If you are planning to be in New York during the month of February, I strongly urge you to come in to see the Julian Levi exhibition. This promises to be one of the outstanding events of the season. There are fifteen new canvases illustrating Levi's love for the sea for for things pertaining therefor, as well as several equally fascinating portraits.

Because of his low production, this exhibition offers a rare opportunity to see a comprehensive display of Levi's work.

Sincerely yours

ECHLa

January 22, 1942

Mr. Robert Tyler Davis, Director
Portland Art Museum
Portland, Oregon

Dear Mr. Davis:

If you are planning to be in New York during the month of February, I strongly urge you to come in to see the Julian Levi exhibition. This promises to be one of the outstanding events of the season. There are fifteen new canvases illustrating Levi's love for the sea and for things pertaining thereto, as well as several equally fascinating portraits.

Because of his low production, this exhibition offers a rare opportunity to see a comprehensive display of Levi's work.

Sincerely yours

EGH1a

January 29, 1942

41 Louisa Dresser
Associate Curator
Worcester Art Museum
Worcester, Massachusetts

Dear Miss Dresser:

Your note requesting two prints of "South of
Scranton" by Peter Blume has been referred to
the Museum of Modern Art which owns the
negative of this painting. I am sure that
the prints will be sent to you promptly.

Sincerely yours

WCH:la

January 30, 1942

Miss Mary E. Johnston
Glendale
Hamilton County, Ohio

Dear Miss Johnston:

In view of your interest in American contemporary art, I am enclosing a catalogue of the Julian Levi exhibition which opens on February 3rd.

It is not often that a mature, professional artist waits until he is forty years old to take his initial solo bow. Nor is it often that his first one man exhibition establishes him so firmly in the list of leading painters. Such has been the case with Julian Levi whose show in 1940 brought immediate acclaim, and representation in a number of museums as well as major private collections.

There are fifteen canvases in the exhibition, all produced in the past two years. Levi is still enamored by the sea and things pertaining thereto, but his subject matter within the category is more varied, showing his discovery of new facets and new combinations. Several portraits are included and these also attest to a deeper sensibility, a rare delicacy which he so aptly combines with a classical sense of design.

His paintings have an almost unreal quality, an eerie sense which is intensified by his elusive, luminous color. I am sure that you will enjoy seeing these haunting paintings.

If you should be in New York during the month of February, wont you come in.

Sincerely yours

EGHla

R. STURGIS INGERSOLL
1035 LAND TITLE BUILDING
PHILADELPHIA
RITTENHOUSE 5116

January 31st, 1942

Mrs. E. G. Halpert,
Downtown Gallery,
43 East 51st St.,
New York City.

Dear Mrs. Halpert,

Thanks for your letter.

I do not think I can do anything further
on the Kuniyoshi matter at this time.

Will you kindly pack it, and have it sent
to:

R. Sturgis Ingersoll
Care of Henri Marceau
Philadelphia Museum of Art
Parkway, Philadelphia, Pa.

so it will reach there before Friday of next week.

With best regards,

Very truly yours,


R. Sturgis Ingersoll

RSI/BR

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

C96

January 31, 1942

Dear Mrs. Halpert:

I am glad to have your note because I hope to be in New York the end of next week and look forward to seeing the Levi exhibition. I remember with particular pleasure an exhibition of his work you had in the old gallery on Thirteenth Street. I am not sure that I shall be able to do anything about buying at the present time much as we might like to have one of his paintings in the collection.

In glancing over the list of paintings, I can't help but note the one or two which you have borrowed from other collections. Some time when you are talking with Mrs. Rockefeller why don't you call her attention to the work we are trying to do at Andover. She might be interested enough in the importance of keeping contemporary art before students at this age to give a picture to the Addison Gallery once in a while.

I am forwarding separately a reprint of an article I wrote a few years ago describing the point of view with which our studio work has been conducted. This, of course, explains only one phase of our program but it may come in handy if you have any questions as to what we actually think and do. I should like to point out perhaps that since Patrick Moran has taken over the studio instruction the results have been notably improved in quality but the point of view (helping the boys understand something of the art around them by doing it themselves) is essentially the same. We are not an art school.

With kind regards,

Sincerely yours,

Bartlett H. Faves, Jr.
Bartlett H. Faves, Jr.
Director

Mrs. Edith Greer Halpert
The Downtown Gallery
43 East Fifty-first Street
New York, New York

BH:EO

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT**

Arts Commission

EDSEL B. FORD, President

ALBERT KAHN

ROBERT H. TANNAHILL

EDGAR B. WHITCOMB

Commissioners

W. R. VALENTINER

Director

EDGAR P. RICHARDSON

Assistant Director

CLYDE H. BURROUGHS

Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 2, 1942

**Mrs. Edith Gregor Halpert
The Downtown Gallery
43 East 51 Street
New York City**

Dear Mrs. Halpert:

Let me thank you for your note regarding the Julian Levy show. I should like to see, but probably will not get to New York until late this month or early next month.

I spent a very delightful half-hour with the Karfiol show in your gallery the last time I was in New York and was sorry not to have seen you then.

Cordially yours,

Clyde H. Burroughs
Secretary

chb:ers

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHARGE TO THE ACCOUNT OF

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	COE RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
YOUR RATE	SHIP RADIO



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 3-0

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

February 2, 1942

Mrs. Duncan Phillips
 Phillips Memorial Gallery
 1600 Twenty-first Street
 Washington, D. C.

WILL LAWRENCE SHIPMENT BE SATISFACTORY WEDNESDAY? PLEASE INSURE
 TWO THOUSAND DOLLARS.

EDITH GRIGOR HALPERT

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its de-clared character is in-dicated by a suitable symbol above or pre-ceding the address.

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

DL-Day Letter
NT-Overnight Telegram
LC-Delayed Cable
LT-Cable Night Letter
Ship Radiogram

7NAB215 17=CA WASHINGTON DC 3 609P (45) Time of receipt is STANDARD TIME at point of destination

MRS EDITH GREGOR HALPERT=DOWNTOWN GALLERY
43 EAST 51 ST=

B42 FEB 3 PM 6 49

WEDNESDAY ALL RIGHT FOR LAWRENCE ARRIVAL PLACING INSURANCE
AS REQUESTED. OUR DATES FEBRUARY 14TH TO MARCH 9TH=
MARJORIE PHILLIPS

14 9

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

February 5, 1942

Mrs. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty first Street
Washington, D. C.

Dear Mrs. Phillips:

I am so sorry that there has been a delay in the shipment of the Jacob Lawrence panels. The Museum of Modern Art had requested that we send them up on approval and would not permit us to remove them during the negotiation. Yesterday Mrs. David Levy purchased thirty of the panels to present to the Museum of Modern Art at the urgent request of Mr. Barr. However, I arranged to have the entire group shipped to you by express - special delivery.

Since both you and Mr. Phillips were interested in these superb panels I discussed the matter with Mr. Barr and he agreed to take either numbers 31 to 60 or alternate numbers from 1 to 60 -- i.e. 1-3-5-7, etc., leaving an equally distributed group of thirty for you, if you decide to acquire this group. Otherwise numbers 1 to 30 will be available and since both series contain equally fine examples, it really does not matter how the distribution is made.

I am enclosing the set of captions prepared by Jacob Lawrence. You will note that they relate specifically to the numbers which also appear on the panels. For public interest I might suggest that these inscriptions be placed on the wooden strips which support the pictures as they furnish additional documentary interest. The same captions were used by FORTUNE.

I hope that you and Mr. Phillips decide to have the other thirty so that the entire series will be preserved for the future and will be useful for educational work both in the field of art and in the field of racial history.

Sincerely yours

EGHla

February 6, 1942

Mr. Richard Foster Howard, Director
Dallas Museum of Fine Arts
Dallas, Texas

Dear Mr. Howard:

Unless you hear to the contrary, it will be
satisfactory to forward the "Cuban Mulatto"
by Bernard Karfiol to Fort Worth.

Under separate cover I am sending you two
prints of this painting for publicity,
together with biographical data on Karfiol.

Sincerely yours

EGHla

*✓ photo
charge .50 each*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

Edith Gregor Halpert, Director

43 EAST 51 STREET • NEW YORK

February 6, 1942

Postmaster
Rockefeller Center Station
Rockefeller Center
New York, N. Y.

Dear Sir:

On January 13th we mailed a package -- insurance number 528543 -- to Mr and Mrs. George Karfiol 44 West Clinton Avenue, Irvington, N. J. This package should have been addressed to Irvington, New York instead of New Jersey.

On January 22nd we wrote the postmaster in Irvington, N. J. asking that this package be forwarded to New York, but to date have had no word from the postmaster, nor has the package been delivered to Mr. and Mrs. Karfiol.

Will you be kind enough to put a tracer through for this and let us hear of the results at your earliest convenience.

Sincerely yours

E. Allen

Copy to Irvington, N. J.

*Shipped & Forwarded
2/10/42*

*Ind to Irvington N.Y.
2/10/42*

Newark, Irvington, N.J.

EXECUTIVE OFFICE OF THE PRESIDENT
OFFICE FOR EMERGENCY MANAGEMENT
COORDINATOR OF INTER-AMERICAN AFFAIRS

COMMERCE DEPARTMENT BUILDING
WASHINGTON, D. C.

February 6, 1942

Dear Mrs. Halpert:

Thank you very much for your letter of January twenty-ninth concerning Miss Elizabeth Sacartoff who has been acting as art critic on PM. We are writing Miss Sacartoff today and although I am afraid that there is no opening at present in which she would be interested, we shall certainly keep her in mind should a suitable vacancy occur.

With best wishes and again many thanks for bringing Miss Sacartoff's name to my attention,

Sincerely,



Nelson A. Rockefeller
Coordinator

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
43 East 51st Street
New York City

presented to the Red Cross, the other is in our possession at the present time. If you have any ideas on the subject wont you please communicate with me. I shall be very glad to do anything that you recommend.

February 7, 1942

Sincerely yours

Mr. Edward B. Rowan, Assistant Chief
Section of Fine Arts
Federal Works Agency
Public Buildings Administration
Washington, D. C.

Dear Mr. Rowan:

A short time ago William Zorach modeled a portrait of a Red Cross nurse as a demonstration in the window of the Red Cross Information Bureau in the I.M.M. building.

He had this life size portrait bust cast and it is an exceedingly handsome work. His plan is to contribute this to the Red Cross, but since the regulations of that organization do not permit raffles, auctions etc., we could see no way of raising funds for the Red Cross Fund. It seems a pity not to take advantage of this offer particularly since Zorach is so eager to contribute his sculpture in the hope of making not only an aesthetic but also a monetary contribution. Have you any suggestions?

There are two casts in plaster, one of which was presented to the Red Cross, the other is in our possession at the present time. If you have any ideas on the subject wont you please communicate with me. I shall be very glad to do anything that you recommend.

Sincerely yours

LGHla

THE FINE ARTS DEPARTMENT
INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

February 7, 1942

Mrs. Edith Gregor Halpert
Downtown Gallery
43 East 51st Street
New York City, New York

Dear Mrs. Halpert:

Our gallery is holding a small and select exhibition of Still Life paintings. When I was in your gallery last month, I saw a splendid still life by Julian Levy. Would it be at all possible for us to borrow this painting for this forthcoming exhibit, from March 1 through 15? We would pay the cost of transportation.

Our Steier selection has been made, and we are sending the rest of the exhibit and the four wood carvings back today.

Sincerely yours,

Henry R. Hope

Henry R. Hope
Chairman

HRH/aj

Swope Art Gallery
Terre Haute, Indiana

John Rogers Cox
Director

February 7, 1942

Miss Edith Halpert
Downtown Galleries
43 East 51st St.
New York

Dear Miss Halpert,

I was absolutely bowled over at the beauty of "Vita Nova" cast in bronze. Nobody wishes more than I do that "Vita Nova" might remain in Terre Haute. Rest assured that I will do what I can to keep it here, of course I cannot be sure what success I will have on it.

At any rate we certainly are proud to show it here for the first time.

Thanks very much for the complete biographical material and the photographs you sent. This will help me very much.

Sincerely yours,

John Rogers Cox

JRC:hc



DALLAS MUSEUM OF FINE ARTS
DALLAS, TEXAS

RICHARD FOSTER HOWARD, DIRECTOR

February 9, 1942

Mrs. Edith Halpert, Director
The Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

Thank you very much for your letter of February 6.

I will be very happy to have the "Cuban Mulatto" by
Bernard Marfisi for our exhibition, and I am sure
that the Fort Worth art association will be most ap-
preciative also if nothing turns up to prevent their
having it.

Sincerely yours,

Richard Foster Howard
Richard Foster Howard
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHARGE TO THE ACCOUNT OF

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	CDE RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SHIP RADIO

Postal Telegraph



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 3-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

February 9, 1942

NIGHT LETTER

Mrs. Ruth Lawrence, Director
University Gallery
University of Minnesota
Minneapolis, Minnesota

AS WE HAVE NO FACILITIES FOR HANDLING HUGE CRATES. WE
FORWARDED CRATES TO BERKELEY FOR UNPACKING AND DELIVERY
OF OBJECTS. HE WILL BILL YOU.

THE DOWNTOWN GALLERY

1627 Race Street,
Philadelphia,
Pennsylvania
February 9, 1942

Mrs. Edith Halpert,
Downtown Gallery
43 East 51st Street,
New York City, New York.

My dear Mrs. Halpert,

Mr. Joseph T. Fraser of
The Pennsylvania Academy of the Fine Arts suggested that you might be interested in my work and that I write to inquire if you would care to look at some paintings.

Although I am a Philadelphia artist and instructor at the Pennsylvania Academy of the Fine Arts, I have felt for sometime it would be to my best advantage if my work were handled by a New York gallery.

If it would be convenient for you I will make it either this coming Friday, or the following Monday, as I have another errand in New York. Mondays and Fridays are the only full days I have free of classes.

Yours very sincerely,

Roswell Weidner



RW/s

C
O
P
Y

CITY LIBRARY ASSOCIATION
MUSEUM OF FINE ARTS
SPRINGFIELD, MASSACHUSETTS

February 10, 1942

Dear Mr. Cogar:

You will probably be interested to hear that the painting generously loaned by Colonial Williamsburg, Incorporated, is, without question, one of the outstanding paintings by Brastus S. Field so far discovered. Also, we have found that the subject of the portrait is not as labeled, but is Adaline Montgomery Ball, born July 23, 1809, and married Ebenezer Willey who, of course, must be the young man formerly called Mr. Pearce.

Our justification in making this change is that the portrait of Adaline resembles very closely, indeed, another portrait which we have obtained, the antecedents of which are without question. This picture is the portrait of Climena Everentia Ball, the sister of the above mentioned Adaline, born in 1812. Adaline married Ebenezer Willey January 27, 1835. Her husband was born in 1807. These facts we have gleaned from the History of Sunderland, Mass., published in Greenfield, Mass., press of L. A. Hall & Company, 1896.

I feel quite confident we are justified in making this change inasmuch as the similarity between Adaline and Climena is extremely striking.

Sincerely yours,

(signed) Frederick L. Robinson

Director

Mr. James L. Cogar, Curator
Colonial Williamsburg, Incorporated
Williamsburg, Virginia

Cahill

February 11, 1942

Dear Eddie:

Since Cooper's annual reports are incorporated in one folder, I cannot send you the one on the 1st, but have asked him to send you a copy. When you come in, I shall show you the entire collection over a period of years for comparison.

Meanwhile, at Dorothy's suggestion, I am enclosing a final report together with my check. The AFA no longer exists, as I dissolved the corporation after you sent in your stock certificate. Because it came in so late, the dissolution may not have been accepted as of 1941, in which event there will be a small corporation tax due in March. We are making no resorts but the government officials may call us on that. In any event, it is about \$25.00 and I shall let you know if and when this occurs.

You have a complete record of the consigned stock - which incidentally, is still insured. I have just sent the insurance company a full revised list of stock belonging to me, but have done nothing on yours and on the undivided stock which continues on the old policy. We do not assume responsibility on any consignments, but I thought that you would want some protection. If not, let me know at once, and I shall remove all the C items, and insure the undivided stock for half value, payable by me only. The sum in value is not great, but is your own interest. If you want insurance, give me the actual insurance valuations, which are naturally less than sales prices. Please attend to this at once so that we can be all clear on this matter.

When the bookkeeper returns from Lela (last time she can't even go up to the Bronx), she will straighten out the two unpaid items on the V-books which have been paid for since your last check.

If you have any questions about the enclosed, please come in soon and we can forget the entire business. Did you not want to take home a stove-plate? If not, they are all here. I have also put through a claim on the few missing items. If the insurance company pays, I shall send you a check immediately upon receipt.

Cheerio.

Sincerely,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 12, 1942

Sh. 100 P 0 ✓

Mr. Henry R. More, Chairman
Fine Arts Department
Indiana University
Bloomington, Indiana

Dear Mr. More:

The Julian Levi painting "Still Life" has just been shipped to the Virginia Museum of Art in Richmond, Virginia, where an American exhibition will be held during the month of March. Thus it will not be available for your show.

Perhaps you would like to have a substitute. There are some superb new examples of Levi's work in his current one man show which ends on February 28th. In addition we have a splendid sea-scape called "Old Bulkhead" which can be sent earlier for inclusion in your exhibition from March 1st to 15th.

Please let me know your decision.

Sincerely yours

EGHla

February 12, 1942

Mr. Albert Goldman, Postmaster
Rockefeller Center Station
Rockefeller Plaza
New York, N. Y.

Dear Mr. Goldman:

At your request I am filling in the report form which you sent us in connection with the package addressed to Mr and Mrs. George Karfiol, 44 West Clinton Avenue, Irvington, N.Y. (N.J.). We previously advised you that this had not been received by the addressee.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 12, 1942

Mr. Roswell Weidner
1627 Race Street
Philadelphia, Pennsylvania

Dear Mr. Weidner:

Although I am always interested in seeing the work of new artists, I doubt whether this would be a very advantageous time.

New York has been badly hit by the present situation and we are all doing what we can to maintain the interest in the artists who have been associated with us for a long period and are not planning for the time being to add to our list.

Sincerely yours

EGHla

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
Buffalo, New York

February 13, 1942

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

An artist friend of mine intends to call on you sometime during the coming week. He is William Gratwick, whose sculpture you may by chance have seen if you have ever visited the Riverside Museum exhibitions.

His talent is an interesting one and I will greatly appreciate any courtesy you may be able to offer him.

Sincerely yours,

Gordon Washburn
Gordon Washburn
Director

GW:EB



Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

February 13, 1942

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I have just received a letter from Mr. Robinson, of the Museum of Fine Arts in Springfield, Massachusetts, which I thought would also interest you. I would like to have your opinion regarding the portraits which we purchased as Mr. and Mrs. Pearce. Do you think that this is proof enough to change the names of the portraits as he suggests?

Yours very truly,

COLONIAL WILLIAMSBURG

By

James L. Cogger

James L. Cogger
Curator

8.24

Enclosure (1)

THE MUSEUM OF MODERN ART

NEW YORK

DOROTHY C. MILLER, ASSOCIATE CURATOR
OF PAINTING AND SCULPTURE

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

February 13, 1942

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51 Street
New York, N. Y.

Dear Mrs. Halpert:

The Museum would like to purchase Jack Levine's painting, The Passing Scene, priced at \$500.00 in our current exhibition AMERICANS 1942, if the following arrangement can be made. We will make a half payment of \$250.00, in order that the artist may receive some cash immediately. We would like, however, to see the next two pictures Levine paints before deciding whether to complete the purchase of The Passing Scene or to purchase one of the next paintings. In the meantime, if someone else should be interested in purchasing The Passing Scene, we will relinquish the picture to the new purchaser after we have received a refund of our payment of \$250.00.

We would like to announce this purchase, along with others made from the exhibition, on Tuesday February 17th. Would you therefore let me know if the above arrangement will be satisfactory? Our release will go out Monday night.

Sincerely yours,

Dorothy C. Miller

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 14, 1942

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. J. Watson Webb
740 Park Avenue
New York, N. Y.

Dear Mrs. Webb:

When your companion telephoned and advised me that you were with the OCD, and idea suggested itself to me.

We are assembling a very fascinating exhibition of early American art comprising material of timely interest. Under the title of "Battles and Emblems of the U.S.A.", we are showing scenes from the Revolutionary War, the War of 1812 and the Civil War; wood carvings of Generals, Admirals, etc., as well as paintings and sculpture representing the Eagle in flight, Liberty, Columbia, etc.

Because there will unquestionably be a great deal of enthusiasm for the examples shown, both from a patriotic and aesthetic point of view, it occurred to me that we could use this exhibition for the purpose of raising funds for the OCD.

I am not familiar with the technicalities involved, but will be very happy to contribute a percentage of the sales for the fund. My personal feeling of an admission charge is not very favorable, as I think art should be free to the public. Besides, so little money can be raised on low admission fees, that it would be of no value. However, by pricing the pictures and sculpture at low figures, we should be able to raise an appreciable figure for the fund by devoting a specific percentage to the cause.

In view of your association with this organization perhaps you would care to offer some suggestion. I am sure that you will like the material we are assembling.

When you have a moment I do hope you will come in to say hello. It will be a pleasure to see you again.

Sincerely yours

EGHla

February 25, 1942

Miss Dorothy Miller
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Miss Miller:

Thank you for your letter regarding the Levine painting.

While I am very much pleased that the museum is interested in owning an example of Levine's work, the arrangement you propose puzzles me, as it is unlike in my experience. From a purely practical standpoint, a \$250. payment against a \$500. picture - his greatest single asset to date - is a distinct disadvantage. After the museum announcement of the purchase of "The Passing Scene", it cannot be offered for sale by us elsewhere without some false argument. No one will want a painting about which there is a doubt. Such is the way with humans!

Now, however, I have a suggestion to meet the situation. For some years we have been selling paintings to the Boston Museum with a provisional bill of sale. This bill provides the advantage of an exchange for another example by the same artist within a given period, but the sale is complete in the first instance. Thus far, we have not been called upon to make any exchanges, but we are prepared to carry out our contract when and if called upon to do so. As a matter of fact, the Art Digest is issuing a recommendation along these lines in its next issue, calling on the museums to anticipate their purchases at this time to help the cultural world to function.

I shall be glad to make this arrangement for the Levine "The Passing Scene" at \$500., with a written agreement to the effect that it will be accepted for exchange at the full price for either of the two subsequent paintings produced by the artist, if they are considered more desirable by the museum.

Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 15, 1942

Nadlerman
Mr. Eli Nadlerman
Riverdale
New York

Dear Mr. Nadlerman:

We are arranging a fascinating exhibition of paintings and sculpture under the heading of "Battles and Emblems of the U.S.A.". In this exhibition we hope to raise some funds for one of the recreational agencies.

We are including outstanding examples in both categories and I am very eager to have your painting entitled "Battle of Lake Erie" which you purchased from the Force collection. It would be a great contribution to the show.

Will you be good enough to let me know whether you will agree to lend this picture. The show is to be held from March 3rd to the 28th and should have quite a reception because of its timely interest, as well as the aesthetic quality portrayed in the material exhibited.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 16, 1942

Mr. Gordon Washburn, Director
Albright Art Gallery
Buffalo, New York

Dear Mr. Washburn:

I should be very glad to meet Mr. William Gratwick. I hope that he will bring in some photographs of his work as I have not seen any of his examples.

With the current condition, it is very difficult for us to consider any additional artists at the moment, but perhaps we can make some plans for the future.

Mr. Carlen has communicated with me to ascertain what decision has been made in connection with the Pippin paintings. A one man show of his work is being organized for San Francisco and the pictures will be needed very shortly. Please let me know your decision.

Sincerely yours

EGHLa

February 17, 1942

Mr. James L. Cogar, Curator
Colonial Williamsburg Incorporated
Williamsburg, Virginia

Dear Mr. Cogar:

I have been corresponding with Mr. Robinson of the Springfield Museum regarding the two portraits referred to in your letter.

I am planning to go to Springfield the latter part of this week, as I am interested in checking on the attribution. It is always exciting to ascertain additional information on these anonymous painters. We hope that with the tremendous interest in Folk Art Material, more and more attributions can be made in the various exhibitions organized locally, where actual records may be referred to.

I shall communicate with you immediately after Mr. Robinson checks into the facts more completely. I hope that his information is correct, although the person from whom we purchased the pictures originally had records to indicate that the sitters were Mr. and Mrs. Pearce. However, if more accurate information is obtainable, I certainly would change the titles. You will hear from me shortly.

I have just written Mrs. Rockefeller to ask her whether it would be agreeable to her to have me ask you for the loan of the following for a special exhibition we are organizing under the title of "Battles and Symbols of the U.S.A.":

Washington and Lafayette at the Battle of
the Brandywine

oil

George Washington

oil

✓ Washington Crossing the Delaware

water color

Commodore Perry

Oil or watercolor

Miss Liberty

Water color and pen

The Battle Between the Constitution
and the Guerriere

Ptg. on glass

A percentage of the receipts from this exhibition are being offered to a government recreational agency. The final plans will be developed within the next few days.

DATE: 11/10/1912

I know that you are planning to lend the "Battle of the Brandywine" to Mrs. Meyer, but her show has been postponed until May and we will not conflict with her.

Wont you please let me know regarding these loans. Also if you have photographs of any of the pictures listed can you send me one print of each.

Sincerely yours

EGHla

February 17, 1942

Mr. Olin Dows
Consultant in Art
Office of Civilian Defense
Room 1025-a Dupont Circle Apartment Bldg.
Washington, D. C.

Dear Mr. Dows:

Several artists have called my attention to the fact that the O.E.M. has been giving jobs to artists.

Among those who are particularly interested is Edmund Lewandowski, with whose paintings you are familiar. I have a group of photographs and can send you biographical data on the artist. He has recently completed a special commission for the Shell Oil Company for their advertising. This is a group of ten paintings illustrating the roads of America. I can obtain the original paintings if necessary, although the directors of the company are so enthusiastic about them that they have them hung in their offices.

I shall be grateful for any information you can give me, as for the method for obtaining work on the O.E.M.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 17, 1942

Mr. Edsel Ford
1100 Lake Shore Road
Grosse Pointe, Michigan

Dear Mr. Ford:

We are assembling material for a very important exhibition to be held during the month of March and I came across a photograph of a steel pen drawing you purchased in 1933. This represents "George Washington on Horse Back". The exhibition entitle "Battles and Symbols of the U.S.A." will include some exceedingly fascinating material in the folk art tradition comprising both pictures and sculpture in all media. We have succeeded in borrowing some outstanding examples to which we are adding from our own collection.

Sincerely yours

EGHLa

RECEIVED FEB 20 1942

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AFA

63 Broadway
Hagerstown
Maryland

Downtown Gallery,
43 East 51st St.,
New York, N.Y.

Gentlemen,

I understand that the American Folk Art Gallery is a part of your establishment, and perhaps you can help me in my search for a Pennsylvania Dutch painted brides-box of good quality. I am interested in a box with either a single figure or several figures painted on the lid and the usual embellishment on the sides; however, it would probably be best for you to describe those which are available rather than set my specifications.

I am also interested in purchasing one or several good 'fractur' paintings from the Pennsylvania Dutch section, and would be pleased to have you quote me on, and describe as best you can, any available items in this line. These might be birth or baptismal certificates, valentines, or delineations without the usual script.

This is hardly the best way to transact business, but as I shall not be in New York for some months, I shall appreciate your cooperation. Photographs would be immensely helpful - you could let me know what you have and if any of the things seem inviting, I could ask to see them on approval.

Assuring you of my appreciation and awaiting your reply, I am

Cordially,

Wm. T. Hassett, Jr.

P.S. You will perhaps recall that I offered you some 'fractur' pictures in a letter a few months ago; the correspondence was terminated abruptly as these bits were snapped up by an interior decorator.

Feb. 17, 1942.

WESTERN UNION

(21)

NT-Overnight Telegram
LC-Delivered Cable
NLT-Cable Night Letter
Ship Radiogram

Class of Service

This is a full-rate Telegram or Cablegram unless its distinctive character is indicated by a suitable symbol above or preceding the address.

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

in. Time of receipt is STANDARD TIME at point of destination.

NAB91 20=CA WASHINGTON DC 17 1256P

1942 FEB 17 PM 1 24

MRS EDITH HALPERT, THE DOWNTOWN GALLERY=

43 EAST 51 ST=1

PLEASE SEND THREE KARFIOL PAINTINGS THE WRESTLER, SMALLER JAMAICA AND AFTER CARNIVAL. THE OTHER PICTURES FOR SHOW CAN FOLLOW LATER=

DUNCAN PHILLIPS.

KARFIOL.

February 17, 1942

Mrs. G. K. Post
345 East 57 Street
New York, N. Y.

Dear Mrs. Post:

Some years ago you purchased from us, an important painting of "Valley Forge".

During the month of March we are arranging a special exhibition of paintings and sculpture in the American Folk Art tradition, representing a great variety of material of timely interest. This exhibition, "Battles and Symbols of the U.S.A." promises to be a major event in the season and I am very eager to include in the collection, your "Valley Forge".

Would you be good enough to let me know whether this picture will be available for the show and if so, when and where we may call for it.

Sincerely yours

EGHLa

THE FINE ARTS DEPARTMENT
INDIANA UNIVERSITY
BLOOMINGTON, INDIANA


Feb. 18, 1942

Mrs. Edith Halpert
The Downtown Gallery
43 East 51 Street
New York, N.Y.

Dear Mrs. Halpert:

Many thanks for your letter of Feb. 12 regarding Julian Levi. The exhibition from March 1st - 15th is on still-life painting and if in the current show there is a good still-life we would be delighted to borrow it. We are showing a number of pictures from the 17th, 18th, and 19th centuries and would like to show the excellence of contemporary work by some of the young leaders in your group. If a Levi is not available perhaps you would have one or two other selections to send. We should be glad to receive anything which will hold up the standard of these men.

Sincerely yours


Henry R. Hope
Chairman

P.S. I called on Misch Kohn in Chicago last week and was delighted with his lithographs and recent wood engravings. If you have not seen them, I think you might be interested.

MRS S. S. WHITE, III — 114 LLANFAIR ROAD — ARDMORE, PENNSYLVANIA

Dear Mrs. Harper:-
Will you please tell Julia
how very sorry I am that I
was unable to see her
this — I have been very
ill all winter but am
better now — Hoping you are
well and that the boat was
a success — With kindest
regards — Sincerely Mrs. White

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Clairborne Johnston Stationery Co., Richmond, Va.



CARD



Mrs Edith Halpern
The Downtown Gallery
43 East 57th St
New York City
New York.



Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

February 21, 1942

Mrs. Edith G. Halpert, Director
The Downtown Gallery
10 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I am in receipt of your letter of February 17th.
We shall be most interested to know what you have learned
on your visit to Springfield.

We shall also be glad to lend you the paintings
which you have listed in your letter. I think we have
photographs of most of these. If you will let us know
the exact date of the show and when you wish to have
the pictures, and also the photographs, we will send
them to you. I fear that we will have to charge you for
a print of each of the paintings, as our budget does not
provide for photographic expenses.

Yours very truly,

COLONIAL WILLIAMSBURG

By

James L. Cogger
James L. Cogger
Curator

OFFICE OF CIVILIAN DEFENSE
WASHINGTON, D. C.

February 21, 1942

Mrs. Edith Gregor Halpert
43 East 51 Street
New York, New York

Dear Mrs. Halpert:

Thank you for your letter of February 17.

I think Mr. Lewandowski has already written in, and I agree with you that he would be excellent at a record job. Unfortunately, the project started by O. E. M. has not been continued, and there are only four more left whose assignments are almost over.

If a single project is started in the near future, I will certainly keep Mr. Lewandowski in mind. As you know I have enjoyed his work for some time.

Faithfully,



Olin Dows
Consultant

February 21, 1942

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty first Street
Washington, D. C.

Dear Mr. Phillips:

Please forgive me for rushing you into a decision regarding the Lawrence panels. Mr. Barr communicated with me asking that I telephone you immediately as his announcements were being sent out.

Needless to say, I am very much pleased that you decided to have half of this remarkable series of paintings and I am also delighted that you will permit the Museum of Modern Art to exhibit them as a unit.

I am enclosing a bill. I am suggesting that Mr. Barr communicate with you directly regarding his exhibition plans.

Sincerely yours

EGHla

P.S. The three Karfiol paintings were shipped to you immediately upon receipt of your telegram.

4333 McPHERSON AVENUE
SAINT LOUIS, MISSOURI

February 22, 1942

Dear Mrs Halpert,

My brother and I both agree that your loans to the St. Louis annual American Painting show are quite the most impressive in the exhibition. The Kuniyoshi is dramatically placed at the end of the large room in a serenely dominating position. The show as a whole is wishy-washy lacking in strength of color and drawing, which serves to heighten the impact of the Jack Levine. It really stands out surrounded by formless paintings with rather shallow content if any. The only other picture in the same room with any stimulating quality is a Marsden Hartley. "The Eternal City" always has a group of people clustered around, is not intensely interested, at least amused. Unfortunately, due to

The categories superimposed in exhibiting the pictures, the Bluma hangs in a small room under the forbidding aegis of fantasy and surrealism, though I think it is one of the most realistic pictures in the place. The Sheelers, are small but have suffered the most horrible treatment in hanging on a temporary partition in double rows and poor light.

My brother and I, at present, are distinctly not in the good graces of the Museum. (It seems we wanted to help on a Lautrec print show they are about to have, and they resent the intrusion.) So that we have no idea what pictures they are considering, but we both hope they show their appreciation of your loans by buying. At least, you have made two St. Louisans very happy. Thanks alot.

Sincerely,

Fritz Ehrenfest

EDSEL B. FORD
DEARBORN

Feb. 25,
1942


Mrs. Edith G. Halpert, Director,
The Downtown Gallery,
43 East 51st Street,
New York City.

My dear Mrs. Halpert:

With reference to your letter of February 17th, I presume you wish to get from Mr. Ford the drawing itself of "George Washington on Horseback," and if so, Mr. Ford has authorized our sending this to you.

It is at his country place, and if you want to borrow this original I will have it gotten and forwarded to you.

Yours very truly,


Secretary to Edsel B. Ford

AJL:s

THE FINE ARTS DEPARTMENT
INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

File
**20. seen 10/0*
February 23, 1942

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
43 East 51st Street
New York City, New York

Dear Mrs. Halpert:

We have just had a letter from Miss Crum of the Kellogg Institute of Arts saying that there had been some mistake in the billing of one of the \$15 Steig drawings, the one called "I Am Hurrying." As you will probably remember, this is the one which we bought, as part of our contract with you in having this show here. Mr. Rickey of Lihlenberg College was evidently billed for this drawing, and we have written both Mr. Rickey and Miss Crum, hoping that this matter will be straightened out satisfactorily.

Sincerely yours,

Alice Jones

Alice Jones
Secretary

Re: corrected bill
2/23/42

PHILLIPS MEMORIAL GALLERY

1600 TWENTY-FIRST STREET

WASHINGTON, D. C.

DUNCAN PHILLIPS
Director
MARJORIE PHILLIPS
Associate Director
C. LAW WATKINS
Associate Director
ELMIRA BIER
Assistant to Director

February 23, 1942

Mrs. Edith Gregor Halpert,
43 E. 51st Street,
New York City.

Dear Mrs. Halpert:

The Three Karfiols have arrived safely
and are very interesting. Mr. Phillips has asked me
to say that if you haven't already done so, he would
like you to send the pictures by Breinin, Levine, Davis,
Kuniyoshi, Sheeler, Spencer. We have told Budworth to
expect the shipments. I believe you have the titles
and so I won't repeat them.

Sincerely yours,

Elmira Bier
also names

P.S. Mr. Phillips says there is a work by the Negro
artist Alan Crite which he selected.

AF A

JOHN RAMSAY
147 TREMONT STREET S.W.
MASSILLON, OHIO

February 23rd, 1942

Dear Mrs. Walpert;-

You will probably see something in the magazines about the Massillon Museum's exhibit of American primitives next month. This is Mrs. Knittle's private collection, with some additions from Mr. Knittle. The Museum's own things and some of mine, several hundred pieces in all, and we hope to make it something important.

If you find an opportunity, we hope you will manage to get out here for it. While we have tried to emphasize mid-western pieces, there is a good deal of Eastern material as well, but you may find the collection as a whole worth seeing.

John Ramsay

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHARGE TO THE ACCOUNT OF

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	COD RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
YOUR RATE	SHIP RADIO



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 2-0

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

February 24, 1942

Mr. James L. Cogar
Paradise-Ludwell House
Williamsburg, Virginia

CAN YOU SHIP PAINTINGS FOR EXHIBITION IMMEDIATELY. LETTER
FOLLOWS.

THE DOWNTOWN GALLERY

February 24, 1942

Mr. Joseph T. Fraser, Jr., Secretary
Pennsylvania Academy of Fine Arts
Philadelphia, Pennsylvania

Dear Mr. Fraser:

I hate to bother you but the time element makes it necessary to communicate with you regarding two of the paintings borrowed from us for your current exhibition. They are: Peter Blume's "Buoy" and Charles Sheeler's "Steam Turbine".

Both of these pictures were promised to the Swope Art Gallery. Would it be possible to ship these two canvases immediately at the close of your exhibition to

The Swope Art Gallery
Terre Haute, Indiana

I shall be most grateful for your cooperation.

At the moment I am all a-twitter awaiting word about your purchases. I hope the Downtown Gallery made it this time. My very best regards.

Sincerely yours

ECH1a

February 24, 1942

Mr. J. G. Butler, III, Director
The Butler Art Institute
524 Wick Avenue
Youngstown, Ohio

Dear Mr. Butler:

Although in a contemporary clipping book preserved by a friend of William Harnett there are reproductions of many of the silver engravings, there is no record of any name. According to some of the articles in this rare clipping book Harnett worked for Tiffany and evidently Black, Starr and Frost, since one of his paintings was exhibited in the window of the latter firm. If I should come across any more specific information I shall send it on to you.

When you pay us a visit I shall be very glad to show you this clipping book, because it has some fascinating material as well as valuable information regarding the artist and his work. Our record books are quite impressive and I am sure that you will enjoy going through these.

I should also like to show you some of our contemporary artists. As you may know, we represent a number of outstanding American painters and sculptors whose names include:

Bernard Karfiol
Stuart Davis
Peter Blume
Yasuo Kuniyoshi
Julian Levi
Katherine Schmidt
Hiles Spencer

Rainey Bennett
Raymond Breinin
C. Louis Guglielmi
Jack Levine
Edmund Lewandowski
Mitchell Siporin
William Steig

William Zorach
Carl Walters

Sincerely yours

EGHLa

WESTERN UNION (56)

This is a ...
Telegram or Cable-
gram unless the de-
scribed character is in-
dicated by a suitable
symbol above or pre-
ceding the address.

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

TO- Cablegram
TO- Cablegram
TO- Cablegram
TO- Cablegram
TO- Cablegram

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NAB189 24 DL XC=WILLIAMSBURG VIR 24 340P 1942 FEB 24 PM 3 56

MRS EDITH G HALPERT=

:THE DOWNTOWN GALLERY 43 EAST 51 ST=

FOUR PAINTINGS SHIPPED TOMORROW. PLEASE INSURE UNTIL
RETURN FOR TWENTY SEVEN HUNDRED. NO WASHINGTON CROSSING
DELAWARE OWNED. PRINTS FOLLOW WITH EXCEPTION OF MISS LIBERTY.

JAMES L COGAR.

*James L Cogar
Mrs R's room*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

February 25, 1942

Mr. James L. Cogar, Curator
Colonial Williamsburg Incorporated
Williamsburg, Virginia

Dear Mr. Cogar:

Thank you for your letter and for your consent to lend us the paintings for our show, "Battles and Symbols of the U.S.A.". This exhibition opens on March 2nd and we are planning to hang on Friday of this week. Unfortunately we did not plan sufficiently ahead, and I do hope that you can arrange to ship the paintings immediately. The photographic prints may be charged to us.

I spent quite a bit of time in Springfield studying the work of Erastus S. Field. There is no question whatsoever about the attribution of this name to this pair of portraits, previously listed as anonymous under the title of Mr. and Mrs. Pearce of Hadley. Incidentally these are the outstanding portraits in the entire group, far superior to any of the others thus far located. I am delighted that Mr. Robinson has discovered the name of this fine painter. No doubt we shall have additional attributions as research continues in the field of American Folk Art. With the tremendous interest in this tradition, I am sure much more material will be unearthed shortly.

I am still not convinced about the change of name. There is a portrait of Clinena Everent's Ball which does resemble Mrs. Pearce very closely. On the other hand, the artist developed a mannerism in the painting of the sitter's nose and eyes which is repeated in a good many other pictures but I must say that the resemblance with Clinena is mighty strong.

It really makes little difference as to the name of the sitter, but in this case I am not ~~entirely~~ convinced that the change should be made, ~~on your records.~~ ^{in person} from whom I bought the pair of portraits had no reason to furnish the information about Pearce of Hadley, since neither had any special significance and has no relation to any increase in price. She was absolutely certain of the names as the pictures were purchased from a member of the family. On the other hand, if you wish to make the change it will be satisfactory to me. I am writing to Mr. Robinson suggesting that he send you a photograph of Clinena Everent's Ball so that you can make a personal comparison and make your decision accordingly.

PAGE TWO

Your telegram arrived and I had the insurance broker cover the four paintings for twenty seven hundred dollars as you requested. The insurance will remain until the pictures are returned to you. Many thanks for your cooperation.

Sincerely yours

Editha

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 25, 1942

Mr. Frederick B. Robinson, Director
Museum of Fine Arts
Springfield, Massachusetts

Dear Mr. Robinson:

I am so sorry to have missed you during my visit in Springfield. I enjoyed the exhibition tremendously and was delighted to find that your attribution is unquestionably correct. However, I am not entirely convinced about the change of names of the sitters. The person from whom I purchased the portraits was so sure that the names Pearce of Hadley belonged to them that I hesitate to do anything about the matter until I have an opportunity to communicate with her once again. There was no reason whatsoever to insist on these names since they had no significance in relation to monetary value. The name Pearce is no more important than Willard. The artist seems to have a definite mannerism in relation to painting the nose of the sitters and there is quite a familiar resemblance in a number of the portraits shown, although not as striking as between Glimena and Adaline. I have written to Mr. Cogar regarding my visit and as soon as I get further word from the original owner, I shall give you the additional information. It was a very exciting experience to find the name of the painter, adding valuable data to our Folk Art history.

I was also very much interested in the large painting by R. La Barre Goodwin of Syracuse, New York. His Still Life "Hunter's Equipment" bears a strong resemblance to Harnett's "After the Hunt" series painted in Munich. One of these belong to the California Palace of the Legion of Honor and the other to the Columbus Gallery of Fine Arts. These are dated 1888 and 1883 respectively. I could not read the date on the Goodwin picture and should be very grateful for that information if you have it available, together with any data you may have on this Syracuse artist. On several occasions I have been offered paintings that resembled Harnett and it is very interesting to find another artist painting in a similar style.

If you have a photograph of the J. Hawley in your current show I should be most grateful for prints. We had a ~~Hawley~~ very similar to the ~~Hawley~~ "20 bill" and I am eager to have a record of the other paintings now hanging in Springfield.

I called the attention of Mr. Shackleton to a portrait of a young girl in your Folk Art room which bears a strong

1900, 40, 100, 100, 100

resemblance to the work of Joseph Stock a Springfield painter. Unfortunately I had to make a train and did not have an opportunity to study the picture closely, but I can send you photographs of several Stobk's which we had in our collection and which have similar characteristics.

Sincerely yours

EGHLa

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 26, 1942

Miss Emma Lu Davis
1376 Edgecliffe Drive
Los Angeles, California

Dear Miss Davis:

I was very glad to hear from you.

Whenever you have any new material in the way of sculpture or ceramics, won't you send it to us, together with a list identifying the objects and the selling prices. Our commission is the regular figure of 33 1/3%. Perhaps we can arrange to sell your objects at somewhat higher prices so that they will have some significance in relation to your income. If any of the exhibits at the Museum of Modern Art are still unsold, will you write to Miss Dorothy Miller asking her to return the objects here or their ship them back to the coast. Thus, we could have a few of your works on view shortly.

It is a great pleasure to me to know that we shall have your work as I have great admiration for it.

Sincerely yours

LOHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WESTERN UNION

1224

(04)

CODE OF SERVICE

This is a full-rate Telegram or Cablegram unless its designated character is indicated by a suitable symbol above or preceding the address.

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. G. WILLEVER
FIRST VICE-PRESIDENT

SYMBOLS

DL=Day Letter
NT=Overnight Telegram
LC=Deferred Cable
MLT=Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NAB180 11 XC=BLOOMINGTON IND 26 247P

1942 FEB 26 PM 5 09

EDITH HALPERT=

:43 EAST 51 ST=

PLEASE LEND ONE HARNETT ONE KUNIYOSHI YOUR CHOICE ARRIVE
MARCH 1ST=

:INDIANA UNIVERSITY HENRY HOPE=

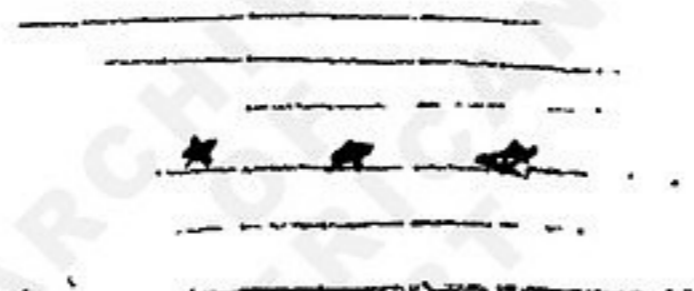
1 KUNIYOSHI=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

The Battles & Symbols of the U.S.A.



EXHIBITION
Museum



DOWNTOWN GALLERY

W. W. W.

February 26, 1942

Miss Elmira Bier
Assistant to Director
Phillips Memorial Gallery
1600 Twenty first Street
Washington, D. C.

Dear Miss Bier:

Thank you for your letter

We are communicating with Budworth to call for the paintings by Breinin, Levine, Davis, Kuniyoshi, Sheeler Spencer and Allan Crite. I note that you omitted Guglielmi and Bennett, whose pictures Mr. and Mrs. Phillips selected at the same time. Unless I hear to the contrary, I shall include these three pictures.

Raymond Breinin's "At the Pier" has just been sold to the San Diego Museum, but the other three are still available. The same holds true with the Jack Levine "Fat Men Playing Cards" which was purchased by a private collector several weeks ago. We have no substitute for this painting and will send just the one small oil.

So that the insurance may be placed on this material I am enclosing a consignment list with the selling prices. The insurance valuations are two-thirds of the figures quoted. Will you be good enough to have this attended to, as it is much less expensive than having the insurance go through Budworth.

Will you also be good enough to let me know whether Mr. Phillips would like to have photographs. If so, I shall be glad to send prints of any of the pictures of which we have negatives.

Sincerely yours

EGHla

P.S. Please let me have the exact exhibition dates so that we may know when the pictures will be returned to us.

THE BUFFALO FINE ARTS ACADEMY

ALBRIGHT ART GALLERY

Buffalo, New York

February 27, 1942

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

At a meeting of the Room of Contemporary Art yesterday, interest was shown in the "Self Portrait" by the negro artist Pippin, and I was instructed to offer Two Hundred Dollars for the picture. I do hope that it may be possible for you to accept this and I will greatly look forward to hearing from you in the matter.

With cordial greetings,

Sincerely yours,

Gordon Washburn

Gordon Washburn
Director

GW:EB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 27, 1942

Mr. James L. Cogar, Curator
Colonial Williamsburg, Incorporated
Williamsburg, Virginia

Dear Mr. Cogar:

At Mrs. Halpert's request, I am writing to advise that the four paintings arrived in good condition.

In accordance with your suggestion, we placed a \$2700 blanket insurance on the paintings, but our insurance broker wants individual valuation. Will you be kind enough to send us this information at once.

Sincerely

Secretary to Director

February 27, 1942

Mr. Fritz Ehrenfest
4333 McPherson Avenue
St. Louis, Missouri

Dear Mr. Ehrenfest:

I cannot tell you how grateful I am for the charming note you sent me. It is very gratifying for us to learn that pictures sent for exhibition actually function in the ordinary course of events. Exhibitions provide a round trip for pictures frequently with a little damage to the frames etc. We often wonder whether it is worth while and it is therefore pleasant to receive a letter like yours.

Of course I wish that museum officials would have your spirit. It would help art and artists tremendous.

My very best regards to you and your brother.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 27, 1942

Ship to

UNIVERSITY OF INDIANA

BLOOMINGTON,

INDIANA

Insurance valuation \$1600.

All Charges collect

Ship Express Special Delivery

TELEGRAM

February 27, 1942

Mr. Henry Hope
University of Indiana
Bloomington, Indiana

BUEWORTH SHIPPING PICTURES EXPRESS SPECIAL. PLEASE
INSURE EIGHTEEN HUNDRED DOLLARS.

THE DOWNING GALLERY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 27, 1942

Mr. Henry Hope
University of Indiana
Bloomington, Indiana

Dear Mr. Hope:

I am enclosing the consignment list for the two paintings which were shipped to you by Budworth via Railway Express-special delivery. Your telegram arrived Thursday night after closing hours and we could not get the picture out until the following morning. I hope they reach you in time. Biographical notes on both artists are enclosed.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 27, 1942

Miss Ann Ingersoll
1815 Walnut Street
Philadelphia, Pennsylvania

Dear Miss Ingersoll:

The Levi exhibition closes today and we are making arrangements to ship the "Lone Tree" to you on Monday.

It may please you to know that this picture was among the most popular in the exhibition and that a number of visitors were eager to purchase it. We are very glad that "Lone Tree" will be in your collection and hope that you will enjoy living with it.

The enclosed review with reproduction may be of interest to you. My very best regards.

Sincerely yours

EXHLa

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

P.S. Thang's say business has been
very good. I hope you are too!
Carlen Galleries finding it

323 South Sixteenth Street
Philadelphia, Pa.
Kingsley 1723

3-2-42

Mrs. Little Halpern
Hountan Allen
43 E. 51st St., N.Y.C.

Dear Mrs. Halpern:

I received a letter dated
Feb. 27 signed by Lawrence to-day
requesting that I send you immediately
the following two Pippin canvases:

"Woman Taken in Adultery"

"Christ Before Pilate"

Of these two I have "Christ
Before Pilate" & I am having it
boxed & shipped to you immediately.

The other canvas you have. It
was sent by you with several
others to the Buffalo Museum
for their consideration. (OVER)

As I have definitely arranged
 a showing of Pippin's work at the
 San Francisco Museum I would
 be grateful to you if you sell
 either one of the above two paintings
 to your client that you ask
 them to lend it for the show
 if possible. The dates set are
 April 14 to May 10th.

I would also like to borrow
 the "Squirrel Hunter" from
 Cornelia Chapin. I am sure you
 would be glad to help out the
 Pippin show by lending this canvas.
 If you would rather I wrote her
 asking the loan please let me
 know her address & I will be glad to
 do so.

As the time is getting short in
 which I have to assemble the paintings
 for this show I would appreciate
 your earliest advice on the above.
 Has Buffalo done anything as
 yet?
 Kind regards,
 Bol

P.S. if you sell the "Woman Taken in Adultery" by Pippin please be sure to ask the Carlen Galleries purchaser to lend it for the Jan 7 show.

323 South Sixteenth Street
Philadelphia, Pa.
Kingsley 1723

3-3-42

Mrs. Edith Halpert,
Hunters Galleries
43 E. 51st St., N.Y.C.

Dear Mrs. Halpert:

As per our phone conversation of to-day I am returning Gordon Washburn's letter to you. It is perfectly agreeable to me to accept Edwin's offer of \$200 for Pippin's self-portrait.

I expect to be in N.Y. soon, will drop in to see you & say hello.

Sincerely yours,
Bob Carlen

The Galesburg Civic Art League
Galesburg, Illinois

March 2, 1942

Dear Sirs,

I have received your letter regarding the expressed crate which we recently sent collect. We returned the 2 ~~paintings~~ in gouache by Rainey Bennett and Rumiyoshi since we too held the gouache show which was arranged for by Vincent Quinn head of the Art Dept. Illinois Wesleyan U. at Bloomington, Ill. As per your arrangements with him, we were instructed to return them to you collect.

Hope this clears up the matter. Thank you for your cooperation. Very truly yours,
Galesburg League Pres. Mrs Charles Redner

APA

108 Canstock Ave.,
Syracuse, N.Y.
March 2, 1942

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Madam:

On Dec. 15th, you asked if we had a portrait of James Thompson born in Conn. in 1775. On account of illness of the lady owning this portrait, I failed to respond to your kind letter.

May I ask if the lapse of time has changed your attitude toward these items. If not, I will take the picture from its frame and mail it to you for your inspection. As to price, the lady will rely upon your fair appraisal, & accept your bid.

The lady in charge of the local art museum stated it to be an interesting American primitive but needs cleaning.

However, if you care to have me send it, & will indicate on enclosed postcard, will forward same.

Thanking you for your letter, I am,
Respectfully yours,

James A. Ratchford

March 3, 1942

Mr. Harry F. DuPont
Winterthur
Delaware

Dear Mr. DuPont:

Our exhibition of "Battles and Symbols of the U. S. A." opens today and includes several items which I think will be of special interest to you -- both from an aesthetic and from a documentary point of view.

I do hope that you will come in to see the fascinating material we have on display.

Sincerely yours

EOH1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 3, 1942

Mr. Syd Fossum
309 Fifth Avenue, N. E.
Minneapolis, Minn.

Dear Mr. Fossum

On February 25th we shipped your paintings via
Railway Express to the above address, but this
morning received a card marked "wrong address".

Will you be kind enough to notify the Express
Company of your correct address so that these
paintings may be delivered to you.

Sincerely

Secretary to Director

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 3, 1942

Mr. Henry Clifford
Associate Curator of Painting
Philadelphia Museum of Art
Parkway and Spring Garden Street
Philadelphia, Pennsylvania

Dear Mr. Clifford:

Since you were interested in the Harnett my rivals made me pay so much for, it occurred to me to communicate with you regarding a very remarkable example, but smaller in dimension, by this outstanding artist, which we have recently acquired.

In addition to this late acquisition, we have a small group which we have assembled over a period of years and which includes a great variety of subject matter within the still life category. Before these Harnett's are distributed throughout the country, I should like to see at least one find a home in Philadelphia. When you come in, I shall be delighted to show you our entire stock.

Sincerely yours

EC:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 4, 1942

Mr. James L. Cogar
Curator, Colonial Williamsburg, Inc.
Williamsburg, Va.

Dear Mr. Cogar:

Mrs. Halpert is very anxious to obtain a print of each of the paintings listed below. She would prefer these prints in the catalogue record sizes and will, of course, be glad to pay for them. If any of these have not been photographed, please do not make special photographs for her. In the event that only large photographs exist, then such prints will be acceptable.

- Cat. #36 - Landscape by Edward Hicks
- #39 - Country Road
- #40 - Pocahontas Saving John Smith
- #41 - A. Dickson Entering Bristol
- Imaginary Landscape by Benjamin West
- Washington Crossing the Delaware (Bassett Hall)

Cordially yours,

Joan Laurent

March 4, 1942

Mrs. C. K. Post
345 East 57 Street
New York, N. Y.

Dear Mrs. Post:

Our American Folk Art exhibition closes today and we are ready to return your painting, "Valley Forge". Will you be good enough to let us know where it is to be delivered.

We are most grateful to you for lending us this fine painting, which contributed so greatly to the success of the exhibition.

Sincerely yours

EGHLa

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 5, 1942

Mr. Gordon Washburn, Director
The Albright Art Gallery
Buffalo, New York

Dear Mr. Washburn:

Upon receipt of your letter, I communicated with Mr. Carlen regarding your offer for the Pippin painting.

This morning he telephoned to discuss the matter and agreed to accept \$200 for Pippin's "Self Portrait". As I previously advised you we have no financial interest in this transaction, but are glad to see the small sum added to our Negro Art Fund.

Sincerely yours

ECHLa

Edith Z. Halpert

Mar. 5 - 42

Madam.

~~Lawrence~~ ~~Phonetic~~
Your kind letter recd. am sorry
but prices we quoted are best prices.

These Clem. Traktue paintings are very
scarce, now and almost impossible
to find them. Just return them, if
to high. Sorry.

Respect.
C. M. Hefner
231 Walnut
Reading Pa.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

M. KNOEDLER & CO., INC.
14 EAST 57TH STREET
NEW YORK
PARIS, 22 RUE DES CAPUCINES
LONDON 15 OLD BOND STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

March 5, 1942

Mrs. E. G. Halpert
The Downtown Gallery
43 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

This is just to keep the record straight. Your bookkeeper in making up the statement regarding the ownership of the painting, was in error as you will note. The painting is owned by us and we have agreed to give you 40% of the net profit when the picture is sold.

Yours faithfully,

M. KNOEDLER & COMPANY, INC.

W. F. Davidson
W. F. Davidson

THE BUTLER ART INSTITUTE



Gallery . . . 524 Wick Avenue
YOUNGSTOWN · OHIO

March 6, 1942

Miss Edith Gregor Halpert
The Downtown Gallery
40 East 51 Street
New York, New York

Dear Miss Halpert:

I have some vague plans for being in New York during the week of March 10 and if these plans materialize, I shall certainly stop in to see you.

Does your clipping book, by any chance, reveal that Barnett worked in "J. G. Butler's Establishment on Chestnut Street (Philadelphia)"?

Very truly yours,

J. G. Butler

cc-/ab

ADDRESS ALL COMMUNICATIONS TO 607 UNION NATIONAL BANK BUILDING, YOUNGSTOWN, OHIO

J. G. BUTLER III, Director

RUTH BALDWIN, Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE FINE ARTS DEPARTMENT
INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

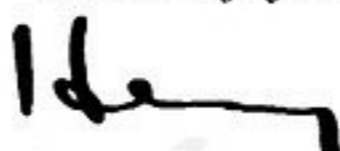
March 6, 1942

Mrs. Edith Gregor Halpert
Downtown Gallery
45 East 51st Street
New York City, New York

Dear Mrs. Halpert:

The two pictures arrived in good condition on Monday morning and make a splendid addition to our exhibition. I am most grateful to you for your care in getting them out here on time. They will be insured as requested and returned to you on or shortly after March 15th.

Sincerely yours,


Henry R. Hope
Chairman

HRH/aj

File

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Hammond Kroll

DESIGNS • INTERIOR ARCHITECTURE

March 6,
1942.

Dear Mrs. Halpert,

I am writing to ask if you, who are aware of my qualifications, would put me in touch with the proper authority in the office of Co-ordinator of Inter-American Affairs about a project in Peru.

It was suggested to me by Mr. Louis Bonnard, Director of the Official Commercial Agency of Peruvian Industries here in New York that if some practical assistance from the Inter-American Affairs office could be arranged, he believed he could get his Government to meet him half way to hire me to take over the styling and designing for their carpet and textile industry under contract for a year.

Mr. Bonnard has inquired into my qualifications and reputation, and believes that I could fill the necessity of designing and styling a line of carpets and textiles for American consumption. He has already broached the subject to one of his Consulate's officials in Washington. He feels, however, that since a full appropriation for this sort of thing would take a long time, if the Co-ordinator's office would evince an interest in the project, he is convinced that he could get almost immediate action from his end.

Anything that you can do for me in this connection, would be greatly appreciated.

Sincerely,



Mrs. Edith Halpert,
43 East 51st Street,
New York, N.Y.

HK.K

THE METROPOLITAN MUSEUM OF ART
NEW YORK

OFFICE OF THE DIRECTOR

CABLE ADDRESS
METMUSART

March 6, 1942.

Mrs. Edith Gregor Halpert,
Director, The Downtown Gallery,
43 East 51st Street,
New York, N. Y.

Dear Mrs. Halpert:

I have your further communication in regard to the Kuniyoshi painting which you offered for purchase. Since the painting happens to be a good one it is possible that it will be considered with other American paintings as a possibly desirable acquisition for the Museum. The fact, however, that Mr. Kuniyoshi is or is not of Japanese ancestry will bear no weight either with the Committee or my recommendation. The purchasing funds of the Metropolitan Museum are for the exclusive purpose of acquiring works of art of high quality and are not to be used for the purpose of making political gestures.

I will be happy to let you know when and if the Committee should take action in this matter.

Sincerely yours,

Francis Henry Taylor
Francis Henry Taylor,
Director.

FHT:M



Mar 6-42

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert,

Thank you for your letter. The business matter of which I spoke to you that affects the Murdoch Art Fund is not definitely settled yet! I have been informed verbally that all is well, but I must have a written signature to a paper, before I as a trustee have the right to make any ^{further} commitments for the Art Fund. It is most annoying, but I do realize that the times are at fault. As to the "rev" paintings, I must confess that I do not like any of the new ones as fully as the Nebraska-owned one. The one that hung parallel comes nearest. The one over the mantel, I do not care for at all, for my purpose.

It would seem that the Mundack Collection will have to wait awhile for a heir.. I am sorry, because he is a good painter, and such a nice person. I shall be going to Wichita sometime this month to be away four or five weeks.

Sincerely yours,

Elizabeth S. Navas



Colonial Williamsburg

Restored by John D. Rockefeller, Jr.

Williamsburg, Virginia

March 9, 1942

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I am sorry to say that we have only one print each and no negative of "A. Dickson entering Bristol in 1819" and of "Pocahontas saving John Smith;" and for the other pictures you listed we have neither print nor negative.

I would suggest that you get in touch with Miss Elinor B. Robinson, Mrs. Rockefeller's former secretary, who can have prints made for you from negatives in New York.

Yours very truly,

COLONIAL WILLIAMSBURG

By

James L. Cogar
James L. Cogar
Curator

H. F. DU PONT
WINTERTHUR, DELAWARE

March 9th, 1942.

Miss Edith Gregor Halpert,
The Downtown Gallery,
43 East 51st Street,
New York, N. Y.

Dear Miss Halpert:

Your letter of March 3rd has been received in the absence of Mr. du Pont, who is in the South. I am acknowledging its receipt in order to let you know that I shall be glad to call it to his attention when he returns to Delaware in April.

Yours very truly,


Secretary.

SOCIETY OF LIBERAL ARTS

ROY PAGE, PRESIDENT
FRED A. WRIGHT, VICE PRESIDENT
W. DALE CLARK, SECY. AND TREAS.
PAUL H. GRUMMANN, DIRECTOR

JOSLYN MEMORIAL
OMAHA NEBRASKA

March 10, 1942

TRUSTEES

W. DALE CLARK
FRANK T. B. MARTIN
JOHN McDONALD
ROY PAGE
WILLIAM R. WATSON
FRED A. WRIGHT

The Downtown Gallery
43 East 51st Street
New York, N. Y.

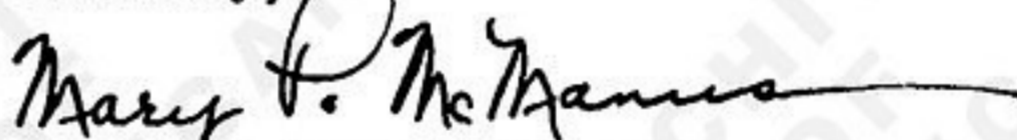
Gentlemen:

We have received a bill from you,
dated March 6th, 1942, for express charges in
the amount of \$2.58.

I wonder if you would be good enough
to check this item and tell me on what the
charges are due. If by chance these are the
express charges on the little Kuniyoshi painting
shown here in December, we have already mailed
you a check for \$4.98 on January 20th to cover
your bill on it at that time.

May I hear from you at your earliest
convenience?

Sincerely,



Executive Assistant

MPK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 11, 1942

Mrs. Deborah Calkins
FORTUNE MAGAZINE
14 West 43 Street
New York, N. Y.

Dear Mrs. Calkins:

Most of the oil material was used by you in the Venezuela article a couple of years ago. However, I find in my files some color prints made by LIFE which did not actually use the plates. One of these marked with an asterik looks like a mighty interesting subject.

All the original paintings are out in a Museum of Modern Art circuit, but Miss Elodie Carter can recall any one or more you may require. I am attaching the list of titles, together with descriptive material which may give you a better id a of the specific pictures.

In addition I am enclosing a list of the wet water colors Bennett has brought back from South America. The titles and descriptions which have just arrived will be more more helpful, now that you have had an opportunity to see the paintings. They were somewhat confused originally because very few of them bore any data as to the locale.

Will you please return all the Venezuela material to me as what I am sending you are original records.

Sincerely yours

EGH.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Lykens Valley Vocational High School
Berwyn, Pennsylvania
March 16, 1942

Downtown Galleries
43 East 51st Street
New York City

Gentlemen:

The Standard Oil Company suggested that I correspond with you, about the series of water colors by the artist, Mr. Runey Bennett. Our class is making a semester's study of Latin America and it will culminate into a community exhibit. If commercial prints are made I would be very glad to have them to help interpret Venezuela to the public.

I thank you

Sincerely yours
Richard Kuter

March 17, 1942

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty first Street
Washington, D. C.

Dear Mr. Phillips:

I find that I have an errand in Washington next week and thought it would be an excellent opportunity to see your exhibition.

If it is convenient for you to have me call, will you let me know when it will suit you. I can adjust my time accordingly, since my engagement can be made any day during next week.

I look forward to seeing you and Mrs. Phillips.

Sincerely yours

ECH:la

PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET
WASHINGTON, D. C.

DUNCAN PHILLIPS
Director
MARJORIE PHILLIPS
Associate Director
C. LAW WATKINS
Associate Director
ELMIRA BIER
Assistant to Director

March 17, 1942

Mrs. Edith Gregor Halpert,
Downtown Gallery,
43 E. 51st Street, New York.

Dear Mrs. Halpert:

Our exhibition of American Paintings, (the opening of which had to be postponed from March 7th to March 15th because of unavoidable complications which delayed the Directors in making their final selections) has been received with so much interest and enthusiasm and there have been so many regrets that the closing date was to be as early as April 1st, that we are hoping the owners and lenders will graciously permit us to extend the exhibition to April 15th inclusive. Our catalogue, necessarily delayed, must now go to press naming the earlier date for the end of the show yet we hopefully await your word authorizing us to keep your valued loans for the full month that was originally planned. Thanking you for the favour of a reply at your earliest convenience and hoping you will be able and willing to grant our request; with very genuine appreciation for your generous cooperation,

Sincerely yours,

Duncan Phillips

DP.L

P.S. We miscalculated and asked for too many pictures. Will return me Breunin (the landscape) one Crite and a water color by R. Bennett.

JOHN RAMSAY
147 TREMONT STREET S.W.
MASSILLON, OHIO

March 17, 1942

Dear Mrs. Halpert: -

I am enclosing a little folder on the Museum's current show, which may interest you. While Mrs. Knittle has collected arts and crafts of all American types, I think you would like her paintings, drawings and sculptures especially, and might find some local things which are new to you. I have lent some carvings and pictures you may like, but, of course, can't withdraw them from the show.

Sincerely yours

John Ramsay

March 17, 1942

Mr. Nelson Rockefeller
Room 5872
Department of Commerce Building
Washington, D. C.

Dear Mr. Rockefeller:

We have negotiated with several magazines regarding the Bennett water colors, but decided to wait for a final decision from LIFE Magazine before accepting any other offers as we consider that the most advantageous medium outside of FORTUNE.

Several other publications want us to submit black and white prints. Will you give us your consent to have a number of your water colors photographed at \$2.50 per negative plus 35¢ for each additional print.

Will you also let me know what your plans are in connection with the water colors. If we are to exhibit them, it will be necessary to frame them as we did in previous group. We can get a special price on the lot for a simple frame, unless you have something special in mind in connection with these water colors.

I shall be grateful for your advice in the matter.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 18, 1942

Miss Mary P. McManus
Executive Assistant
Society of Liberal Arts
Joslyn Memorial
Omaha, Nebraska

Dear Miss McManus:

In reply to your letter, may I advise you that
the \$4.98 charge on January 20th represents
shipment to Omaha.

We received a subsequent bill from W. S. Budworth
for \$2.98 reading as follows:

Paid Express on 1 box from Joslyn Memorial Gallery	1.48
to unpacking and delivering one painting	1.50

This is the charge for the return and the bill we
sent you in March covers the latter.

Sincerely yours

Bookkeeper

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

DEPARTMENT OF PAINTINGS

March 18, 1942

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

Among the pictures which are coming down to you from the Museum School is a little painting called Dramatis Personae by Jack Levine. This came straight to the exhibition at the Museum School from his studio. I saw it there and was attracted by it, and when he came to see me I asked him what his price was. The price he named, \$200., was higher than I could put before my committee with any hope of success and I was therefore proposing to let the whole matter drop. To-day, however, Mr. Russell Smith, the head of the Museum School, told me that Jack Levine in conversation with him had expressed the wish, and indeed the determination, not to sell any picture direct but only through you, and that in any case if he had sold the picture to us he would have communicated with you first. That is why the picture is coming back to you.

I am writing to let you know, however, that I am still interested in the picture in case you and Jack Levine see any possibility in the future of a price with which I could do something.

With kind regards,

Sincerely yours,

W. G. Constable

W. G. Constable
Curator of Paintings

WGC RI

March 18, 1942

Mr. Eli Nadelman
Independence Avenue
Riverdale, New York

Dear Mr. Nadelman:

I had hoped to thank you in person for your generous loan of your painting, "Battle of Lake Erie", and thus did not acknowledge receipt of the picture.

It may please you to learn that it is about the most popular item in the show and has been admired by all our visitors. The person who was the under bidder at the sale has been in to see the picture and still feels quite heart broken at having lost it.

I do hope you and Mrs. Nadelman will come in to see the exhibition. There are many other fascinating paintings and sculptures on view.

Sincerely yours

ECHLa

March 18, 1942

Mr. Rodney W. Williams
120 Broadway
New York, N. Y.

Dear Mr. Williams:

The enclosed announcement of our current exhibition may be of interest to you.

Included in this show are a number of rare items illustrating both land and marine warfare. Many of the pictures were borrowed, while others are from our own collection of American Folk Art.

In our sculpture we have included two figureheads, one of which is not doubt familiar to you, as we have had it on loan at the Marine Museum for many years. I am referring to "Columbia".

I do hope you will find time to come in to see this fascinating exhibition.

Sincerely yours

EGH1a

EXECUTIVE OFFICE OF THE PRESIDENT
OFFICE FOR EMERGENCY MANAGEMENT
COORDINATOR OF INTER-AMERICAN AFFAIRS

COMMERCE DEPARTMENT BUILDING
WASHINGTON, D. C.

March 19, 1942

Dear Mrs. Halpert:

Thank you for your letter of the
seventeenth concerning Rainey Bennett's paintings
of South America.

I am glad you are going to have
the exhibition at your gallery after which I think
the Museum of Modern Art would like to send them on
a tour in connection with a traveling exhibition pro-
gram, as his series on Venezuela was extremely popular.
I am delighted that the paintings are going to appear
in some of the magazines provided that my name is not
used. I would be perfectly willing to have any of
them you want photographed at your expense; however,
I will pay for simple frames if you will let me know
what the special price is.

Best wishes,

Sincerely,



Nelson A. Rockefeller

Mrs. Edith Gregor Halpert
The Downtown Gallery
43 East Fifty-first Street
New York, New York

WESTER⁽⁴¹⁾ UNION

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its design character is indicated by a suitable symbol above or preceding the address.

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

BP-55

SYMBOLS

DL = Day Letter

NT = Night Telegram

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

CAB95 44 NT=CA WASHINGTON DC 20

MRS EDITH G HALPERT=

1942 MAR 20 PM 6 42

THE DOWNTOWN GALLERY 43 EAST 51 ST NYK=

GLAD TO HEAR YOU ARE MAKING TRIP TO WASHINGTON AND HOPE YOU CAN BE HERE EITHER MONDAY OR THURSDAY SO WE CAN SEE THE EXHIBITION WITH YOU. I MUST GO TO NEWYORK ON BUSINESS ON TUESDAY AND CANNOT RETURN UNTIL LATE WEDNESDAY. LETTER FOLLOWING=

DUNCAN PHILLIPS.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHARGE TO THE ACCOUNT OF

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	CODE RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SHIP RADIO

Postal Telegraph



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 3-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

March 20, 1942

NIGHT LETTER

Mr. John Rogers Cox, Director
Swope Art Gallery
Terre Haute, Indiana

THANKS FOR INVITATION. REGRET UNABLE TO BE IN TERRE HAUTE
AT THIS AUSPICIOUS OCCASION. I KNOW THAT THE SWOPE GALLERY
WILL BECOME A VERY IMPORTANT FACTOR IN THE CULTURAL LIFE
OF AMERICA. CONGRATULATIONS AND BEST WISHES

EDITH GREGOR HALPERT

7
March 21, 1942

Mr. W. C. Russell Allen
112 Pinckney Street
Boston, Massachusetts

Dear Mr. Allen:

My meeting you in Worcester, which was a pleasant surprise, recalled to my mind that you had not visited us in our new quarters.

I am very eager to show off our elegant emporium and also to have you see some of the other new examples by our artists. Currently we are making a special drive for sales to carry us through the immediate emergency and are offering tempting concessions on even the most important examples, in spite of our policy to the contrary.

I look forward to your visit.

Sincerely yours

LGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 21, 1942

14660

Dear Mr. Birnbaum:

14660 St.

Some time ago you expressed an interest in my Harnett painting titled, "MY GIRL". I had no intention of parting with my gem, and have shown the picture to no one. However, in this present emergency I cannot indulge myself and have decided to make what I consider a real sacrifice in order to keep the living artists going.

If you are still in the market for the Harnett masterpiece, do let me know. Incidentally, I have recently acquired from a private collection two other outstanding examples which you may like.

Since your visit, Harnett's work has been purchased from us by several other important museums making his present list quite formidable. The list included:

The Metropolitan, Whitney and Brooklyn Museums, and the Museum of Modern Art in New York; the Boston Museum; Carnegie Institute; Albright Gallery in Buffalo; Smith College Museum; The Phillips Memorial Gallery; Columbus Museum; Detroit Institute; Springfield Museum; Worcester Athenaeum; Butler Institute; Cincinnati Museum and the De Young Museum. Among the private owners are: Nelson Rockefeller, Alfred Barr, Conner Goodyear, Robert Tannahill, Mrs. Lloyd, Gifford Cochran, Oliver Jennings, etc..

I shall be in Washington Monday, but am returning Tuesday afternoon. It will be a great pleasure to see you...and to hear more about your exciting exhibition at the Academy.

Sincerely yours,

March 21, 1942

Mr. W. C. Constable
Curator of Paintings
Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Constable:

Thank you for your letter. As soon as the painting by Jack Levine, "Dramatis Personae" arrives at the gallery, I shall communicate with Jack Levine regarding the matter. I am sure that we can agree on some reduction since it would be very advantageous for all concerned to have Levine represented in the Boston Museum of Fine Arts.

Incidentally, have you any specific figure in mind? This would help me greatly in determining what we can do.

Sincerely yours

WHL:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET
WASHINGTON, D. C.

DUNCAN PHILLIPS, Director
MARJORIE PHILLIPS, Associate Director
C. LAW WATKINS, Associate Director
ELMIRA BIER, Assistant to Director

March 21, 1942

Edith Gregor Halpert, Director
The Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

Thank you so much for lending the watercolors and drawings for our American Show. We are planning to buy the pen drawing "After Bath" by Karfiol. The other drawings we are returning today because we decided at the last minute to show only watercolors and no drawings in the print rooms this time.

Thanking you for your always generous cooperation,

Very sincerely,

Marjorie Phillips

(Mrs. Duncan Phillips)

Recd. 3/24/42

112606

March 31, 1942

Mr. A. Everett Austin
Wadsworth Athenaeum
Hartford, Connecticut

Dear Mr. Austin:

I am enclosing a photograph of the most recent painting by O. Louis Guglielmi, one of our brilliant young artists.

Having read your recent article in the Art News, and being sympathetic with your point of view, I am offering you this very fine American painting for \$150. It is a superb painting and has an imaginative quality which I feel will appeal to you particularly.

At the moment we are making a special drive to enable the artists and the gallery to carry on through the emergency and are prepared to make an attractive concession on any of the paintings and sculpture in our possession. I do hope that you will see your way clear to cooperate in this necessary effort.

I look forward to your visit.

Sincerely yours

EGH:la

1842 - WADSWORTH ATHENEUM - 1942

AVERY AND MORGAN MEMORIALS

BOX 1409, HARTFORD, CONNECTICUT

March 21, 1942

My dear Miss Halpert:

We waited to answer your letter of March 21st until the photograph of the painting by Guglielmi should have arrived, but I do not think it has ever come.

Mr. Austin is away just now in any case, but I am sure that he will be interested to see the photograph.

Sincerely yours,

Mary H. Crane

Secretary to the Director

Miss Edith Gregor Halpert
The Downtown Gallery
43 East 51st Street
New York City, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHARGE TO THE ACCOUNT OF

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	CDE RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SHIP RADIO



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	(STANDARD TIME)

Form 3-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

Mr. Duncan Phillips
Washington, D. C.

I look forward to seeing you Monday, March 23rd, at
a little after two o'clock.

Edith G. Halpert

8/27/42.

Hotel Fourteen

14 EAST 60TH STREET
NEW YORK

CABLE ADDRESS "HOTELTEEN"

Dear Mrs. Kaepfer:-

Thank you for your very interesting letter. - For the moment I am giving all my time to the National Academy of Arts & Letters. (I shall direct them soon). There is only one friend of mine who is really interested in Harnett, and he is not a collector & wants only a cheap & a fairly large example. (As a matter of fact I have a small unimportant example in my possession now.) However when the opportunity presents itself I shall take up the matter. One never knows how people change their minds on the subject of price if they really like a picture.

Faithfully y^{rs}

Martin Birnbaum

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

Arts Commission

EDSEL B. FORD, *President*

ALBERT KAHN

ROBERT H. TANNAMILL

EDGAR B. WHITCOMB

Commissioners

W. R. VALENTINER

Director

EDGAR P. RICHARDSON

Assistant Director

CLYDE H. BURROUGHS

Secretary

March 23, 1942

Mrs. Edith Gregor Halpert
The Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

Just as I was leaving the hotel for the train, I got your telephone message, but it was too late to follow it up. I am sorry that I did not get in to talk with you and to see your gallery, but I had to come home by way of Pittsburgh and my time was all too brief.

Stuart Davis has probably told you that we have invited him as one of ten artists to be presented in our American show opening April 9 by five paintings. I am willing to leave the choice of these to Mr. Davis and your good self.

As the time is getting short, I will appreciate it if we may have the titles and insurance values by return post and we will have Budworth call for the entries probably toward the end of this week.

It was nice seeing you in New York, if only for so brief a time.

Cordially yours,

Clyde H. Burroughs
Secretary

chb:ers

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

DEPARTMENT OF PAINTINGS

March 23, 1942

Mrs. Edith G. Halpert, Director
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

Thank you very much indeed for your letter. I shall look forward to hearing from you about the Levine. I do not like to make any kind of suggestion as regards price. It may well be that you and Jack Levine may consider that the price he asked is a perfectly reasonable and proper one, in which case I would much rather let the matter drop. I do not want in any way to seem to bring any kind of pressure upon an artist.

I wish that I could accept your very kind offer to send down the Julian Levi. Things are so difficult for the time being, however, that I do not like to accept it since I see very little prospect of being able to have the picture bought.

With kind regards,

Sincerely yours,

W.G. Constable

W. G. Constable
Curator of Paintings

WGC RI

WORCESTER ART MUSEUM
WORCESTER • MASSACHUSETTS

March 24, 1942

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

The Decade of American Painting exhibition closed Sunday and the pictures which you kindly lent are being packed and will be shipped to you this week. The exhibition has proved of great interest to our public and has, as you have doubtless noticed, received considerable attention in the press. We believe that such retrospective exhibitions can serve a useful purpose at this time, and appreciate your cooperation in securing for us the loan of the important pictures by your artists.

The Peter blume was, of course, one of the features of the exhibition and provoked a great deal of discussion and interest. We especially admired the portrait by Julian Levi.

Cordially yours,



Charles H. Sawyer
Director

CHS:vw

March 25, 1942

Mr. Clyde W. Burroughs, Secretary
The Detroit Institute of Arts
Detroit, Michigan

Dear Mr. Burroughs:

Naturally I was very much disappointed that you did not come in during your visit. I hope that you will make time when you are next in New York.

I am enclosing a consignment list, giving the titles, prices and sizes of the Stuart Davis paintings which will be available for collection by Budworth.

Did Dr. Valentiner mention to you the work of Raymond Breinin, whose biography I notes I am enclosing for your information? I suppose it is too late to include him in your present plans, but perhaps you will be interested in having his work at some future time. He is one of our brilliant young artist who is making rapid headway. In spite of his great popularity with museums and private collectors, we are keeping his prices down to an absurd minimum. The gouaches range from \$150 to \$50 and the oils from \$400 to \$200. I can send you photographs of his work if you wish.

My very best regards.

Sincerely yours

EGH:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHARGE TO THE ACCOUNT OF

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	COD RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SHIP RADIO

Postal Telegraph



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 2-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

March 25, 1942

Prof. Paul J. Sachs
Fogg Art Museum
Cambridge, Massachusetts

WRITING WORCESTER TO FORWARD BLUME TO YOU. LETTER FOLLOWS.

EDITH GREGOR HALPERT

March 25, 1942

Dr. Paul J. Sachs
Fogg Art Museum
Cambridge, Massachusetts

Dear Dr. Sachs:

I have written to Mr. Sawyer of the Worcester Museum requesting that the Peter Blume painting "South of Scranton" be forwarded to the Fogg Art Museum directly after his exhibition closes. The clipping book containing the extraordinary comments made about the painting when it was awarded the first prize at Carnegie, is also being sent on as it is an amazing document in connection with the first American surrealist painting. There has been a considerable change in attitude during the few years that have elapsed. I am also enclosing the most recent comments which illustrate this point.

If it is not too much trouble, we should very much like to get a figure from the restoration department at Fogg for relining "South of Scranton". It was damaged some years ago and has been rather carelessly repaired. The importance of this painting certainly warrants proper relining and cleaning.

Sincerely yours

EGH1a

March 25, 1942

Mr. Charles H. Sawyer, Director
Worcester Art Museum
Worcester, Massachusetts

Dear Mr. Sawyer:

This morning I received a wire from Dr. Paul J. Sachs of the Fogg Museum, asking for the painting by Peter Blume "South of Scitenton" by forwarded to Cambridge after your exhibition closes. Can this be arranged at your end?

Of course I had hoped that the Worcester Museum would acquire this extraordinary painting and remarkable document in American art. After talking to Peter Blume about the matter, I think we would be prepared to make some concession in order to place this canvas properly.

I am very eager to know how the exhibition is being received. If you have any spare clippings, I should appreciate having them sent on to me. Are you making any acquisitions from the exhibition? In the present emergency we have to depend so largely on museums so that the artists and the gallery may carry on. I hope that you decide to help us in our present efforts by making some purchases.

Sincerely yours

EGHla

WORCESTER ART MUSEUM
WORCESTER • MASSACHUSETTS

March 25, 1942

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
43 East 51st Street
New York, New York

My dear Mrs. Halpert:

The exhibition "A Decade of American
Painting, 1930-1940" has now come to a close and we are returning
your paintings to you through W.S. Budworth & Son. The Fogg Art
Museum however has telephoned us to hold the

South of Scranton by Peter Blume

here for them until they procure your permission to borrow the
painting. Will you kindly verify this for us. We would appreciate
an answer as soon as possible. If the painting is to go back to
you in New York it would be more simple for us to send it on with
the others, but we of course are very glad to send it directly to
the Fogg Art Museum if you wish us to.

Very truly yours,

Helen E. Werner
Helen E. Werner
Registrar

**THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA**

ALFRED G. B. STEEL, PRESIDENT

HENRY C. GIBSON, TREASURER

HENRY S. DRINKER, JR., VICE PRESIDENT

JOSEPH T. FRASER, JR., SECRETARY

Philadelphia Winter School

Chester Springs Summer School

Henry Holt, Jr., Curator

March 26th, 1942.

Downtown Gallery
43 E. 51st Street
New York, N. Y.

Att: Mrs. E. Halpert

Dear Mrs. Halpert:

On March 3rd we shipped to the
Swope Art Gallery, Terre Haute, Indiana,
two paintings, one by Charles Sheeler, the
other by Peter Blume.

You will find the bill for the
charges for expressage and the shipping
case enclosed.

Very sincerely yours,

Frances M. Vanderpool

Shipping Department.

fmv

March 26, 1942

Mrs. J. Watson Webb
740 Park Avenue
New York, N. Y.

Dear Mrs. Webb:

Because of the interest in our current exhibition, we are extending "Battles and Symbols of the U.S.A." for an additional week.

I do hope that you can find time to come in either during the day or by appointment any evening during the week. There are several items which I think will be of special interest to you. These are all most reasonably priced and we are contributing 15% of the selling price to any war charity you may designate.

Naturally the present emergency has affected the art world considerably. In order to maintain the gallery and to help the contemporary artists, we are making special sacrifices in the American Folk Art Gallery as we can neither offend nor affect these deceased artists. I shall be most grateful if you would make a special effort to help us with this work. We really have some splendid material to offer so that it will be most advantageous to the purchaser.

I look forward to your visit.

Sincerely yours

EGH:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

30 ROCKEFELLER PLAZA
ROCKEFELLER CENTER
NEW YORK

March 27, 1942

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
43 East 51st Street
New York City

My dear Mrs. Halpert:

Mrs. Chorley and I have tried out the lovely Sheeler still life, and I'm sorry to have to tell you that it just won't work. The shape and size are perfect, but the color -- which is lovely in itself -- just doesn't go in our living room. Furthermore, Mrs. Chorley and I have both set our hearts on a landscape, and I'm afraid that we would not be happy with a still life -- even a Sheeler still life.

I'm sure that you can appreciate that it has been extremely difficult for us to bring ourselves to the point of not availing ourselves of the generosity of Mr. Sheeler, and the further opportunity which may never come again for us to own a Sheeler painting. We will probably regret it, but I'm afraid we will simply have to wait and see if our luck won't hold in the future.

I have written Mr. Sheeler and explained the matter to him, because I did want him to know how much Mrs. Chorley and I both appreciated his kindness.

Just as soon as we get a little more settled, we will drop around to the Gallery again and see if we can't find just exactly what we want.

With greatest appreciation of your interest, as always

Sincerely yours,


Kenneth Chorley

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

Arts Commission

EDSEL B. FORD, *President*
ALBERT KAHN
ROBERT H. TANNAHILL
EDGAR B. WHITCOMB
Commissioners

March 27, 1942

W. R. VALENTINER *Director*
EDGAR P. RICHARDSON *Assistant Director*
CLYDE H. BURROUGHS *Secretary*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert,
43 East 51st Street,
New York City

My dear Mrs. Halpert:

Let me thank you for your letter of March 25 and for the list of Stuart Davis' entries. We will insure these and will have them picked up by Budworth the first of next week.

Dr. Valentiner spoke to me about the paintings by Raymond Breinin. He seemed very much interested in them.

With many thanks for your ever ready cooperation,
I am

Very truly yours,

Clyde H. Burroughs
Secretary

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

RICHARD W. READING
Mayor

• Arts Commission

EDSEL B. FORD, President

ALBERT KAHN

ROBERT H. TANNAHILL

EDGAR B. WHITCOMB
Commissioners

W. R. VALENTINER
Director

EDGAR P. RICHARDSON
Assistant Director

CLYDE H. BURROUGHS
Secretary

March
27
1 9 4 2 .

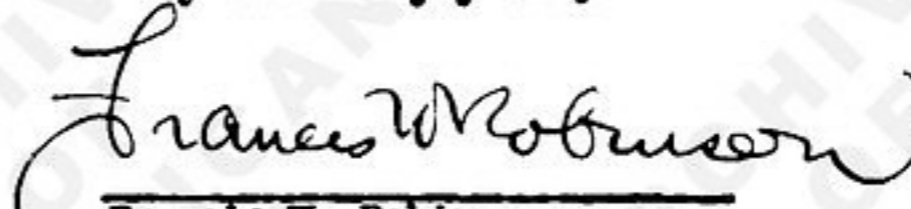
Mrs. Edith Halpert
The Downtown Gallery
43 East 51st Street
New York.

Dear Mrs. Halpert:

I am sorry I cannot see your current timely exhibition of Battles and Symbols of the U. S. A. I noted in some of the publicity that the exhibition includes a representation of the "Battle of Lake Erie". I would like very much to obtain a photograph of this and if you can send one, please bill me for it.

Does the exhibition include any other paintings of the War of 1812 that might relate to Detroit and its vicinity, or to the Great Lakes?

Very sincerely yours,


Francis W. Robinson,
Curator of European Art.

FWR:ok

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HARVARD UNIVERSITY • FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

March 27, 1942

Mrs. Edith G. Halpert, Director
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

I beg to acknowledge receipt of your lines of the 25th inst.
in the absence of Professor Sachs from Cambridge.

I note that you have written to Mr. Sawyer of the Worcester
Museum requesting that the Peter Blume painting "South of Scranton"
be forwarded to the Fogg Museum directly after his exhibition closes,
as well as the clipping book with comments made at the time it was
awarded first prize at Carnegie.

After the painting has been received here, I shall be glad
to have Mr. George Stout, the head of our Technical Department,
examine it and he will communicate with you regarding its condition
and cost of relining.

Very truly yours,

Mary Wadsworth
Secretary

March 28, 1942

Mr. J. G. Butler, III, Director
Butler Institute of Art
524 Wick Avenue
Youngstown, Ohio

Dear Mr. Butler:

Under separate cover we sent you the two photographs you requested. I am now enclosing a list of paintings privately and publicly owned for which we have records.

It was a great pleasure to meet you and I hope that when you are in New York you will call on us again.

Incidentally, when you get the date on your Harnett, I should very much like to have it so that our data may be complete.

Sincerely yours

EGH1a

Aug 2 for prints?

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 28, 1942

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Richard Keiter
Lykens Valley Vocational High School
Berrysburg, Pennsylvania

Dear Mr. Keiter:

The water color paintings of Venezuela by Rainey Bennett were all sold with the exception of two or three which are still owned by the artist.

The entire series of thirty-six have been circuitized by the Museum of Modern Art which still has the collection on tour. If you will communicate with Miss Elodie Courter, director of exhibitions at the museum, 11 West 53 Street, New York. She will no doubt be able to assist you.

Sincerely yours

ECHLa

March 28, 1942

Mr. John Ramsay
147 Tremont Street S. W.
Massillon, Ohio

Dear Mr. Ramsay:

Thank you for sending me a catalog of the
exhibition at the Massillon Museum.

If you have any photographs of the items owned
by you which are for sale, I shall be glad to
consider such material.

Have you any idea what Mrs Knittle is asking
for the picture reproduced on the cover of the
catalogue?

Sincerely yours

EGHLa.

March 28, 1942

Miss Frances M. Vanderpool
Shipping Department
The Pennsylvania Academy of the Fine Arts
Philadelphia, Pa.

Dear Miss Vanderpool:

As the consignee pays all shipping charges,
may I suggest that you forward the enclosed
bill to the Swope Gallery of Fine Arts, Terre
Haute, Indiana.

Sincerely yours

EGHLa

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHARGE TO THE ACCOUNT OF

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	CDE RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SHIP RADIO

Postal Telegraph



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 2-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

March 30, 1942

University Gallery
University of Nebraska
Lincoln, Nebraska
Attention Mr. Dwight Kirsch

WE ACCEPT YOUR OFFER OF \$350.00 FOR SCHMIDT SHOES.

THE DOWNTOWN GALLERY

WORCESTER ART MUSEUM
WORCESTER • MASSACHUSETTS

March 30, 1942

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

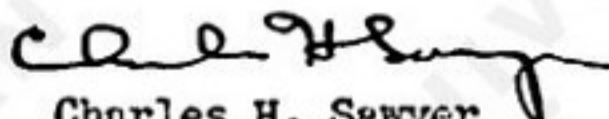
Your letter of March 25th was received while I was away from Worcester, but I understand that the Peter Blume "South of Scranton" was forwarded to the Fogg Museum as you request.

I am afraid that our Trustees could not be prevailed upon to consider the acquisition of this picture as I think some of them probably indicated to you at the time of the opening. The Museum does, however, expect to go on making acquisitions during the war period, and you can count on us giving careful consideration to any objects you may submit.

I am sorry to have missed Julian Levi's exhibition, but hope to see some of his recent pictures the next time I am in New York.

You have undoubtedly seen Boswell's and Frankfurter's articles on the exhibition, and also the comments in the Magazine of Art. If we have any additional copies of the articles which appeared in the local papers, we will send these on to you for your files.

Very sincerely,


Charles H. Sawyer
Director

CHS:vv